VOGUE



In the Country Number

The Vogue Company
CONDÉ NAST, *Publisher*

June 15th Price 25 cents

"The Final Touch to the Perfectly Appointed Car"

FISK

Red Top

Trade Mark Reg. U.S. Pat. Off.

TIRES





Victrola

The instrument of the world's greatest artists

To bring the world's greatest artists right into your home is the exclusive privilege of the Victrola.

It is the only instrument for which the greatest singers and instrumentalists make records. And when you hear them on the Victrola you enjoy to the utmost the wonderful beauty which distinguishes their every interpretation.

Any Victor dealer will gladly show you the complete line of Victors and Victrolas—$10 to $400—and play the music you know and like best, which is the only way for you to personally judge its capabilities of satisfying *your* musical longings.

Victor Talking Machine Co., Camden, N. J., U. S. A
Berliner Gramophone Co., Montreal, Canadian Distributors

Important warning. Victor Records can be safely and satisfactorily played only with ***Victor Needles or Tungs-tone Stylus*** on Victors or Victrolas. Victor Records cannot be safely played on machines with jeweled or other reproducing points.



New Victor Records demonstrated at all dealers on the 28th of each month



Kleinert's

LA VIDA
A NEW GARMENT SHIELD

The very low cut of the back and front make this a Garment Shield that can be worn with morning, afternoon or evening frocks and dresses.

Kleinert's guaranteed Dress Shields in combination with fine quality scrim or net make a garment that assures perfect dress protection.

The whole Garment Shield is very light, very cool, and very comfortable; it is perfect fitting and, because of the cleverness of the design, it will stay in place and never drop from the shoulders.

Like all Kleinert's Dress Shields and Garment Shields, it can be washed and ironed.

Ask to see it at the Notion Counter, where it is sold for 50c.

I. B. KLEINERT RUBBER COMPANY, 725 Broadway, New York City

Franklin Simon & Co.

PARIS
4 Rue Martel

Fifth Avenue, 37th and 38th Streets, New York

LONDON
29 Jewin Crescent

Summer Waists and Skirts

For Women and Misses

At Special Prices

Back Collar of No. 26



WAISTS

32 to 44 Bust

SKIRTS

24 to 32 Waist
Lengths, 36 to 42 in.

22—**White Kerchief Linen Waist,** new Tuxedo collar of white pique, turn-back cuffs to match, fastens with one large pearl button. ***Special*** **4.95**

22—Of white crepe de chine or Radium silk in white or flesh. ***Special*** **6.75**

24—**Striped Linen Skirt,** white with set-in panels of rose, Copen, green or violet linen, narrow at waist, widening at bottom. ***Special*** **7.50**

26—**White French Voile Waist,** new double scalloped collar in back forming frilled front, hemstitched, hand embroidered with dots and edged with Val lace, turn-back cuffs, fine cluster tucks. ***Special*** **5.75**

28—**White Cotton Gabardine Skirt,** gathered at waistline, slit pockets, wide detachable belt, pearl buttons. ***Special*** **5.75**

30—**White Dimity or Linen Waist,** flat pointed collar, turn-back cuffs, black ribbon cravat, pearl buttons. ***Special*** **3.95**

30—Of white silk crepe. **5.75**

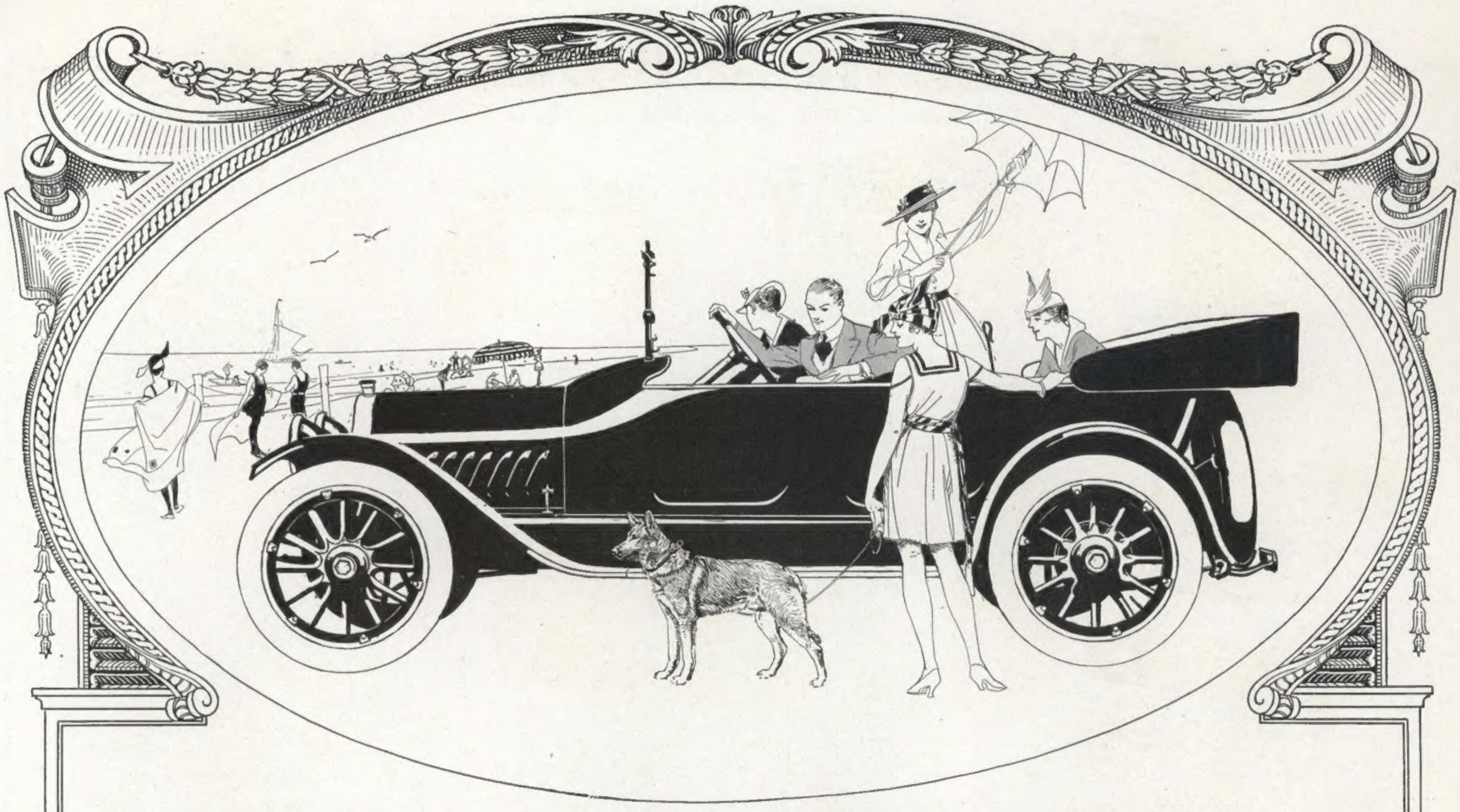
32—**White Cotton Poplin Skirt,** silk finish, fastens with 12 small pearl buttons at side front, gathered back, novelty side pocket, wide crushed girdle. ***Special*** **5.75**

34—**White Voile Waist,** round flat collar and large soft revers embroidered in white and trimmed with wide Val lace, lace edged. ***Special*** **2.95**

36—**White Washable Double Ribbed Pique Skirt,** lap seam front, fastens with pearl buttons, gathered back, detachable belt, two pockets. ***Special*** **4.75**

Hats and Shoes Illustrated From Our Own Shops

22—Velour Sport Hat	**5.95**
26—Velour Sport Hat	**5.95**
30—Velour Sport Hat	**6.95**
34—Peanut Straw Hat	**7.95**



ONE cannot help being seriously impressed by the dignity and prestige that surround the name Oldsmobile. For nearly two decades it has served as the title of a distinguished motor car. But we urge you earnestly to let the name carry as little weight as possible in your consideration of Oldsmobile Light Eight. Focus your attention rather upon the intrinsic merit of the car itself.

Oldsmobile Light Eight $1195

The eight-cylinder motor—clean and simple in design—gives forth a strong, smooth-flowing stream of power. It frees twelve to fourteen miles of swift flight from each gallon of gasoline. Note the roomy luxury of the big body—the wheelbase is 120 inches. Note the restful comfort of the deep upholstery. Observe, too, the skilled workmanship and studied refinement evident in even the minor particulars of finish and appointment. It is this unusual excellence in construction and performance that has lifted Oldsmobile sales to the present point—the highest in their history.

The Oldsmobile Light Eight, 5-passenger—$1195 f. o. b. Lansing. Roadster $1195. Write for our new booklet "The Light Eight De Luxe."

OLDS MOTOR WORKS

Established 1880 LANSING MICHIGAN *Incorporated 1899*

(62)



Ladies' Travelling Bag, black long grained seal, "Victoria" design, moiré silk lining, inside pockets, gilt catch at each end, lock in center, top handle, size 14-inch, $23.00. 16-inch, $24.00. 18-inch, $25.00

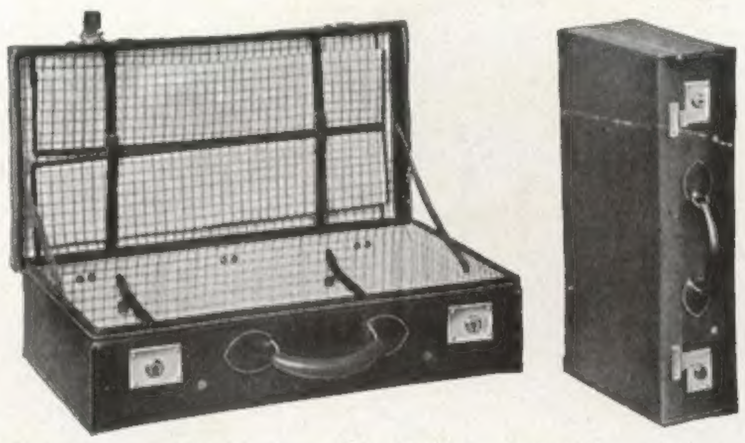


Travelling Set, for men, of gray, tan or black grained India sheepskin, moiré silk lining; collar pouch, 7 inch diameter, stiff base and sides, draw-string fastening, outside pocket for buttons. Tie Case, 14 x 5 inches, snap fastening. Handkerchief Case, 6 x 7 inches, side flaps with snap fastening. Complete set, $9.00



Travelling Bag, for women, black grained hide, moiré silk lining, three inside shirred pockets, gilt mountings, 14-inch size, $12.00. 16-inch, $13.00. Black grained patent leather, 14-inch, $14.00. 16-inch, $15.00. Black calf-skin, 14-inch, $16.00. 16-inch, $17.00

ESTABLISHED 1845
MARK
CROSS
TRADE MARK
LONDON
ACTUAL MAKERS



Suit Case, tan hide leather, white stitching, checked linen lining, shirt fold inside cover, clothing straps in body, 24-inch size, $13.50. 26-inch, $14.00. Same case leather lined, 24-inch, $17.00. 26-inch, $18.00



Kit Bag, lightweight and capacious, tan grained hide, checked linen lining, inside pocket, single handle, brass clip fastenings and center lock. 24-inch, $25.00

Unfashionable Anaemia

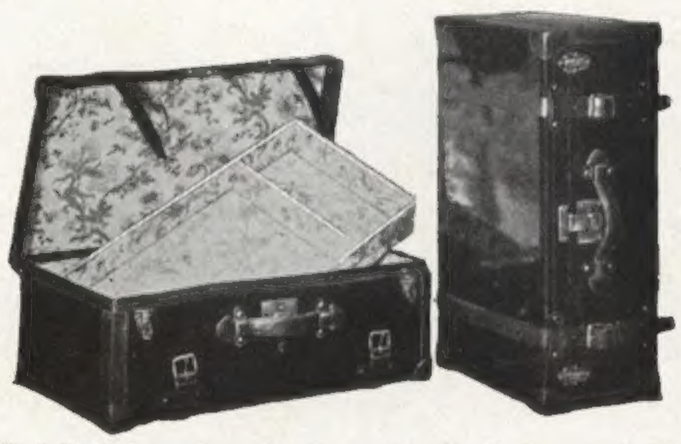
It was once considered that a woman—in order to be a lady—should be slightly anaemic.

But—in this era of energism—refinement admits of a certain robustness,—elegance and energy are not strangers.

Cross Luggage combines: strength, durability and grace.



Suit Case, three-ply rounded basswood construction, black moleskin covering, stitched leather binding, brass locks and mounting, moiré silk lining, pocket inside cover with fastening, extra pockets in body, clothing tapes, 6 x 12½ x 18, $12.25. 20-inch size, $12.50. 22-inch size, $12.75. 24-inch size, $13.00. 26-inch size, $13.25



Week-End Case, of tar board construction, black enamel-cloth covering, steel frame, black or russet leather binding, reinforced corners, two outside straps, brass lock and mountings, cretonne lining, removable three-inch tray, 26 x 14 x 10, $9.00. 28-inch size, $9.50. 30-inch size, $10.00

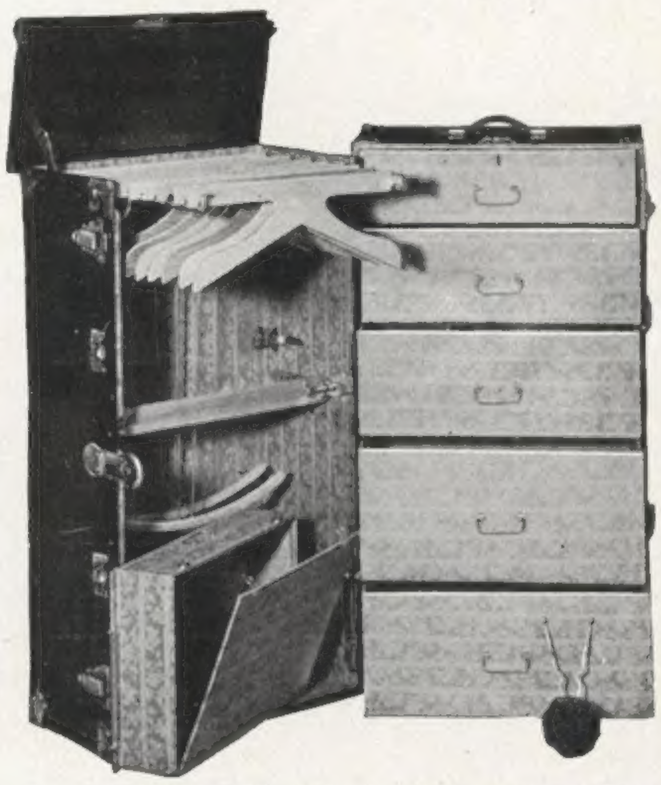


Motor Rail Bag, of black enamel-cloth, steel frame, lock and key, cretonne li ing, 19½-inch deep extension compartment with extra outside pocket under flap, 24 inches wide at bottom, $6.00



Overnight Case, for women, "suit-case" design, in black morocco leather, colored moire silk lining, white celluloid fittings: hair brush, comb, clothes brush, mirror, boxes for salve, soap, powder, tooth powder, hair pins, and tooth and nail brushes, nail scissors, tweezers, cuticle knife, file, polisher in tray, and button hook; large extra side pocket, outside lock and key; 14-inch, $29.00. 16-inch, $30.00

In black walrus grained seal, size 14-inch, $40.00. 16-inch, $42.00. 18-inch, $44.00



Cross Combination Wardrobe Trunk for men or women, three-ply veneer basswood, green fibre binding, brass mounting, bolts and spring lock, 9 garment hangers, two umbrella straps, five drawers in all; top one with four compartments, lock and key, drawer for men's hats, two interchangeable drawers for ladies' hats; 40x22x22½, $27.50



Golf Bag, tan canvas with russet leather binding, shoulder strap, stiff handle, ball pocket, canvas top cover with padlock fastening for travelling, brass protective rim and stud at bottom, extra cane or umbrella loop outside, 35 inches high, 7½-inch diameter, $9.00

Golf Bag, at left, tan pigskin or hide throughout, shoulder strap, ball pocket, strap and socket for umbrella, 35 inches high, 5-inch diameter, $12.00. 7-inch diameter, $13.50

Stamping in gilt or burning initials, on articles less than $10.00—25 cents per line. Painting initials, 50 cents per line on articles less than $10.00

Mark Cross

WORLD'S GREATEST LEATHER STORES

404 FIFTH AVENUE
NEW YORK

89 Regent St. LONDON
253 Broadway NEW YORK
145 Tremont St. BOSTON

Special Mail-Order Service For Out-of-Town Patrons
Luggage and Trunk Pamphlet Upon Request



SALES AND EXCHANGES



To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the August 1st Vogue should be received on or before June 25th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York City.

Wearing Apparel

FOR SALE—Pink pussy-willow taffeta dinner gown, latest model; perfect condition. Worn only once. Size 38. Paid $50—Sell $32. No. 368-D.

LATEST model black taffeta coat, handsomely lined with fancy silk, collar, cuffs and bottom trimmed with black ostrich. Cost $67.50—Sell $45. No. 370-D.

MY position demands me to be garbed smartly and therefore I like to sell all gowns, suits, hats I used just slightly. Sizes 38-40. No. 374-D.

RIDING Habit—made by Nardi. Has been worn only five times. In perfect condition, medium weight. About size 36. Coat, vest and breeches. No. 375-D.

TO settle estate—very old black thread lace shawl—exquisite, delicate pattern, perfect condition. Measures nearly 4 yds. Valued at $600. Accept reasonable offer. No. 376-D.

RIDING Habit—light weight gray cloth, coat and breeches, never worn, $15. Black habit—divided skirt and coat, perfect condition, $10. Riding boots, perfect condition, size 4, $5. Riding boots, size 4½ or 5, narrow, $3. Exquisite youthful evening gown, never worn. Cost $65—Sell $12. Clothing size 36. Child's pigskin saddle, $10. No. 377-D.

FOR SALE—Evening gown, navy maline over rose-colored silk net, white satin foundation, silver trimming, bouffant skirt. Spring model—worn twice. Cost $42—Sell $20. Size 36-38. No. 382-D.

FOR SALE—Three Martial et Armand gowns. Evening gown blue silk iridescent paillettes. Cost $125—Sell $60. White and Silver brocade evening gown, Cost $125—Sell $60. Dark green corded silk and broadcloth dress trimmed with mole skin. Cost $140—Sell $75. All good condition. Size 34. No. 385-D.

FOR SALE—American Beauty evening gown, tulle over satin, gold lace and bugle trimming. Slippers Size 4 and stockings included, worn once. Cost $125—Sell for $75. Size 34. No. 386-D.

Miscellaneous

A HANDSOME new split-second gold repeater—finest imported Swiss racing watch. Retail price $700; will sell, on account of owner's death, for $450. No. 365-D.

BED-ROOM furniture: two wide single beds complete, bureau, dressing table, chiffonier, shaving stand, table, two chairs. Cost $1200—Sell $150. Photograph on request. No. 366-D.

FOR SALE—Two magnificent applique quilts made by an experienced needle woman of the South. Price $75 each. No. 367-D.

VIRGIL clavier, $40. Crash linen Müller side saddle habit, 34, Slater riding boots, 3½B, both $20. Black satin coat, $15. Three-piece midnight blue velveteen suit, $30. No. 369-D.

ORIPHONE for sale. New and complete oriphone (hearing apparatus) of finest make, original cost $100. Will be sold at reduced price. No. 371-D.

FOR SALE—Champagne novelty silk suit, with small sage green check. Spring model, worn twice. Size 36. Cost $87—Sell $45. No. 372-D.

BEAUTIFUL Camel's Hair Shawl. Will sacrifice for $1800. Also white hand-woven Counterpane with fringe. Price $150. Each perfect condition. No. 373-D.

ATTRACTIVE apartment for rent, furnished. West 72nd St., N. Y. City. Living room, bedroom, kitchen and bath, alcove shower closet. For 8 months—$150 per month. No. 378-D.

FOR SALE—Cream lace frock, latest model. Cost $65—Sell $15. Blue tailored suit. Cost $90—Sacrifice $25. Both perfect condition and truly good looking. Size 36. No. 188-D.

This Little Advertisement—

Would you believe it? The little advertisement reprinted above, brought 35 responses to the owner and sold the gown to the first applicant!

It is little wonder that someone called this the most interesting page of any magazine. There are no drawings, no photographs, no tales of adventure, but—three columns of every imaginable thing—from diamonds to Callot gowns—offered here through some circumstance which renders them no longer of use to their owner.

The next time you open your purse strings, the next time you start out on that self-inflicted shopping tour, stop a moment and read carefully the announcements on this page. A few minutes spent here may save you hours on the street, and no little amount of money into the bargain.

SALES AND EXCHANGES SERVICE

VOGUE

443 Fourth Avenue New York City

Miscellaneous—Cont.

FOR SALE—1 set (6) decorated chairs, excellent condition. Will send one for inspection. $20. Also davenport mahogany, $45. No. 379-D.

BEAUTIFUL old blue and white coverlet, homespun and handwoven on double weave, elaborate design, $50. Paisley shawl, would make beautiful cloak $50. Both perfect condition. No. 380-D.

FOR SALE—Best dressmaking establishment in North Louisiana. Well established concern. Catering to most exclusive trade. Splendid business, unusual opportunity. No. 381-D.

STUDIO—Would you like a charmingly furnished airy studio in Carnegie Hall, by the hour, in which to practice or teach music. Write me. References necessary. No. 383-D.

TO LET—Summer cottage, Magnolia, Washington, D. C., five master's chambers, two baths, three servants and bath. Piazzas, fireplaces, half acre. Private driveway. Near sea. Reasonable. No. 384-D.

Wanted

WANTED—Gentleman's suit, excellent material and workmanship, conservative style and color, chest 42, waist 34, height 5-9½, age 27. Straw or panama hat, size 7. No. 202-B.

WANTED—Fox Furs—white cross or blue fox—set or collar. Best quality and in good condition only. Also late model black dinner gown, 38-40. No. 203-B.

Professional Services

PHYSICIAN, wife trained nurse, will undertake temporary or permanent care child, infant preferred. Healthful New England village. Modern home. Best surroundings, mental, moral, physical. References. No. 971-C.

REFINED young woman wishes position as governess or nurse to child (experienced) for the summer. Best of references. No. 102-C.

REGISTERED physician, whose wife is a graduate nurse, would accommodate a child or individual as a temporary or permanent care in their large modern home in Maine. No. 103-C.

REFINED Southern girl, pleasing personality, position as companion, middle age party preferred. No objections to traveling. References exchanged. No. 104-C.

YOUNG woman desires position as companion and practical nurse for invalid lady of wealth, either resident or traveling. No. 105-C.

REFINED, educated young lady, musical executive ability, perfect English and German, desires position as companion. Willing to travel. References exchanged. No. 106-C.

REFINED young woman wishes position as tutor, companion or secretary in Washington, Oregon or California. Can take entire charge of children, assist in household management, and drive any make motor (driven nine years) $125 month. No. 107-C.

WOMAN of experience will accept care of a child for summer in attractive Virginia country home near Old Point. $20 Weekly. References. Tutoring if desired. No. 108-C.

REFINED, educated young Southern lady of social standing wishes position as companion. Willing to travel. References given and required. No. 109-C.



A Personality You Ought to Know

SOME gowns are just — gowns. Others are Worth, Paquin, Callot.

The personality back of the original design makes —or mars.

So with corsets. Many are simply corsets necessary evils, one might almost call them. There are, too, real works of art, but generally they are priced prohibitively except for the favored few.

In a class by itself, stands Madame Grace. A corset that has all that makes a corset and all that a corset makes a woman.

The beautiful lines proclaim at once the genius of the artist designer, beauty that is neither vanity nor luxury. Rather it is the combined result of a trained knowledge of anatomy, of beauty, of style, of that relation of curve and line which is femininity itself.

The price, ranging up to Eight-fifty, appeals to many women formerly paying two and three times as much. Who does not admire the fresh crispness of a new garment frequently renewed, rather than the more ornate one that has lost its freshness?



Madame Grace CORSETS

Madame Grace Corsets sold by the Leading Department Stores or Corset Shops

THE NEW KALAMAZOO CORSET CO.
Kalamazoo, Michigan



JUDGE

the Happy Medium has a message of fun for you! Not to preach, not to teach, but to give you your just share of American humor,

t h a t

i s

t h e

o n l y

m i s s i o n

of

Judge

the Happy Medium. Three months of **Judge** is yours for one dollar. Tear off the coupon.

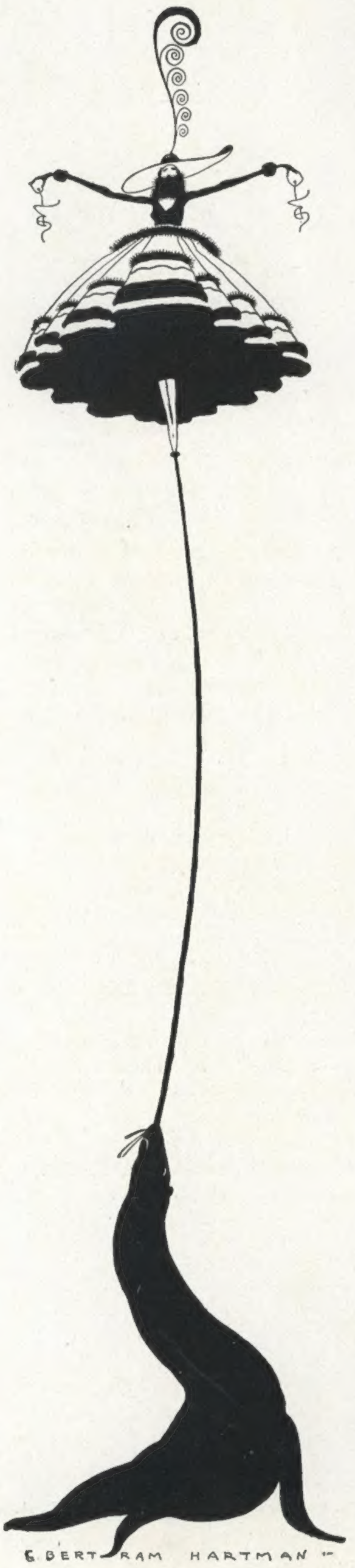
JUDGE, 225 Fifth Avenue
New York City

Enclosed is $1.00. Send **Judge** for three months

to.....

Address .....

Vogue June 15



Cool Fashions for
HOT WEATHER
in the July 1st Vogue

No matter how hot it is, there must still be fashions—even the natives of darkest Africa know that. Vogue knows it better than any one. Vogue has kept perfectly cool about the hot weather and wants you to be just as cool. That is why the July 1st issue is going to happen. Words are too heavy to describe the frocks in it, for each one is a breeze in itself. To come down to material things, they are not much to speak of, just a cloud of tulle, or a few irresponsible frills of organdy, held down with nothing warmer than a ribbon or two. They are filmy, fluffy, woman's-place-is-on-the-veranda sort of things—hot weather frocks that make a man wish it were always summer.

Anyone can be cool, you know. It's merely a process of elimination. But to be cool and smart—to kill two birds with one Vogue—that is every woman's mid-summer day's dream. And it *can* be done. You will realize that, when you see the July 1st Vogue.

First Catch Your Vogue

Your summer resort newsdealer takes a more conservative view of things than his city brother. He knows that unsold copies of Vogue can't be returned, and he orders sparingly. Therefore, it is best to reserve from him all the summer numbers of Vogue—one Vogue doesn't make a summer, you know. If you are still in town, it is rather a good idea to write him, so that he may include your copies in his thrifty little orders.

An even surer way to make certain of Vogue through the summer is to subscribe. Then you can smile contemptuously at newsdealers. But if you do subscribe, remember that magazines, for some dark reason, cannot be forwarded like letters. Of course, it is a woman's privilege to change her address as much as it is to change her mind—but Vogue must know about it three weeks in advance. Then you will receive each number promptly on the day of publication, and all will be well.

CONDÉ NAST, Publisher EDNA WOOLMAN CHASE, Editor





In the Hot Weather You Need Not Shop

When it is entirely too hot to shop for all those things you need, Vogue will be very glad indeed to do your shopping for you.

Think of buying all the things—and just the things—you want, without traveling weary miles of shops; think of benefiting by all the midsummer sales, yet remaining far from the sweltering streets. Then think, long and seriously, of Vogue.

The Vogue Shopping Service will gladly do all your errands. It will economize for you because of its skill and experience in shopping. It will save you an enormous amount of time and inconvenience. And it will render its services free of any charge.

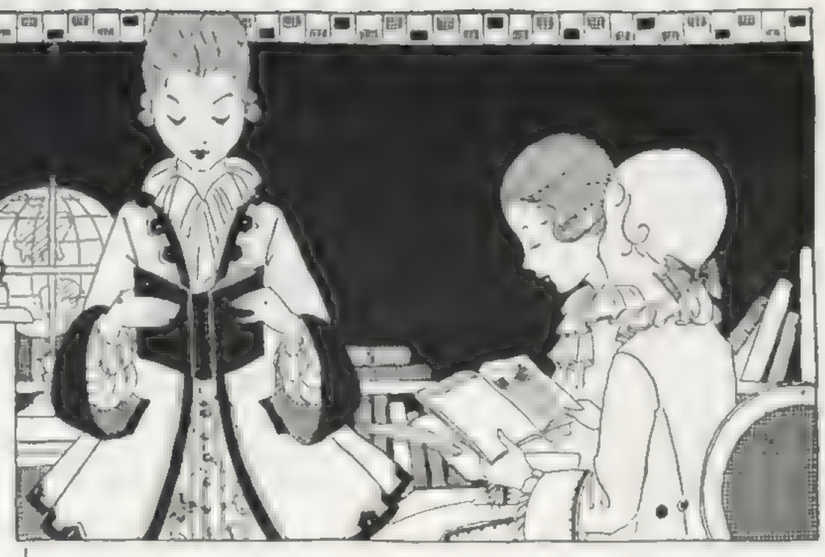
Simply write us, telling what you want, enclosing a cheque for it.

VOGUE
SHOPPING SERVICE

443 Fourth Avenue, New York



VOGUE'S SCHOOL DIRECTORY



Every school whose announcement appears in this issue has been carefully investigated by Vogue and is known to be thoroughly reliable and efficient. Each one, therefore, can be personally recommended to the patronage of Vogue readers.

The best schools in the country—Boys'—Girls'—Vocational, Colleges and Camps are among the institutions on this list. This directory we offer to you as a convenient reference guide to the best schools of America.

This directory is published in every issue of Vogue as an index to those schools composing its list.

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GIRLS' SCHOOLS

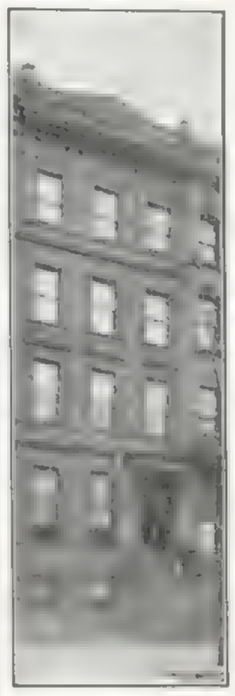
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New York

THE COMSTOCK SCHOOL
for Girls

52 EAST 72nd STREET, NEW YORK CITY
Fifty-fourth year opens October 5th, 1916



One block from Central Park—a location which gives opportunity for outdoor sports, tennis, skating and horseback riding. The building is large, well-ventilated, and equipped with electric elevator and every modern convenience.

Elective Advanced Courses

in English, Modern Languages, History of Art. Gymnasium, and one of the following Special Courses:

Piano and Singing. Dramatic Art. Interior Decoration. Art. Journalism and Short Stories. Domestic Science. Secretarial Courses.

All of the special courses are under the supervision of the best known specialists in New York City. The head of the Music Department is Mr. Charles Lee Tracy, the successful certificated Leschetizky exponent.

Terms for boarding pupils, $1250—No Extras

For catalogue, address

MISS MABEL L. FOSTER, Principal
MISS LYDIA DWIGHT DAY, Advisory Prin.



The Hewlett School for Girls

HEWLETT, LONG ISLAND

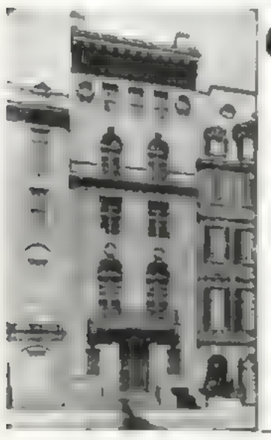
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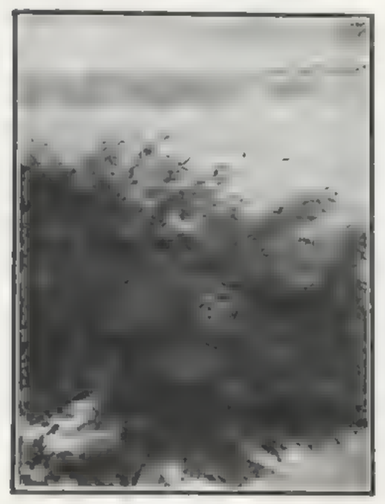
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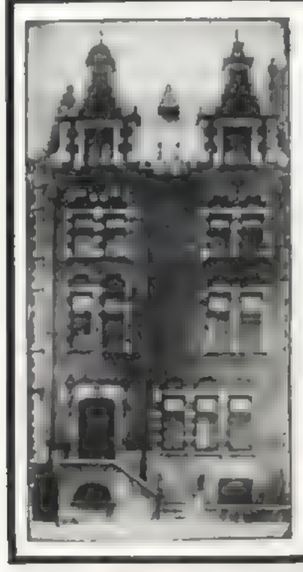
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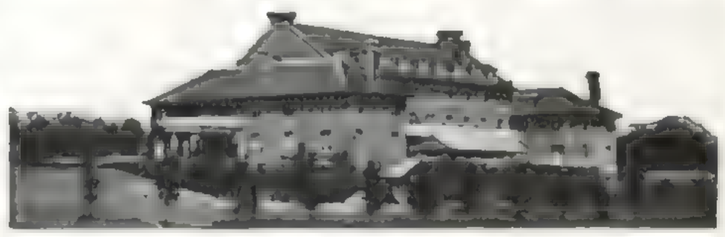
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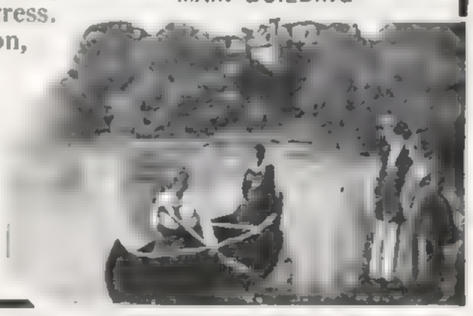
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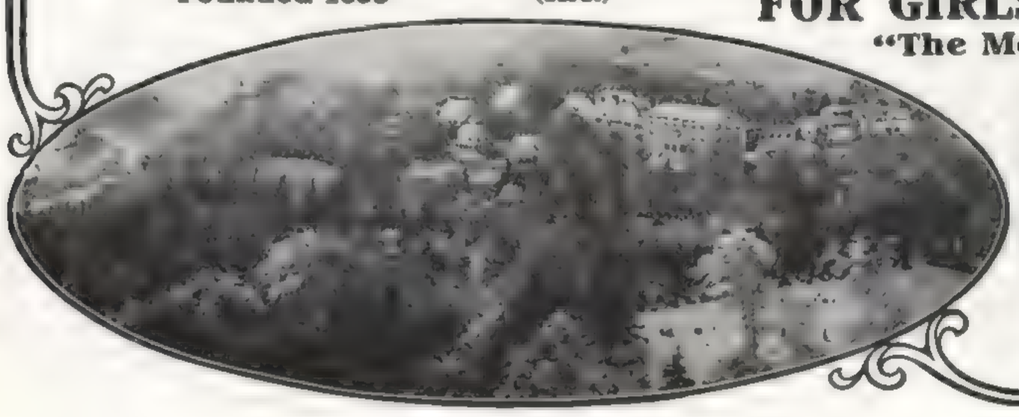
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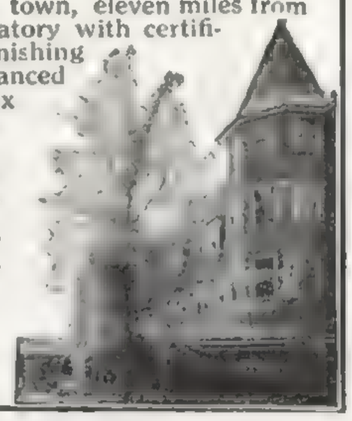
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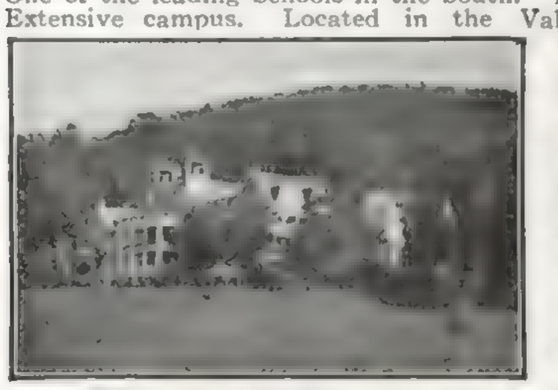
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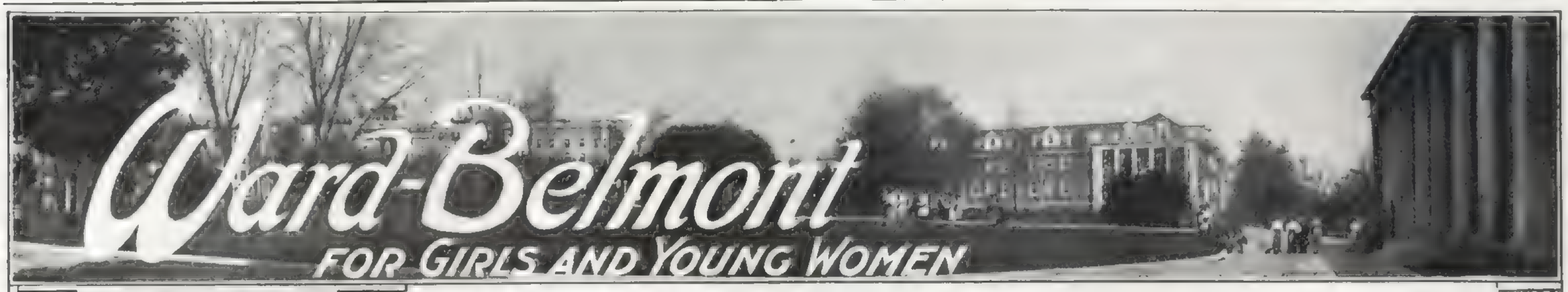
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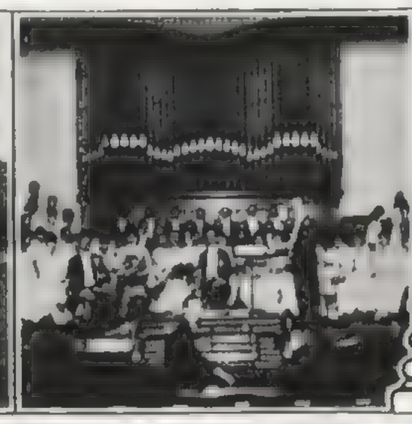
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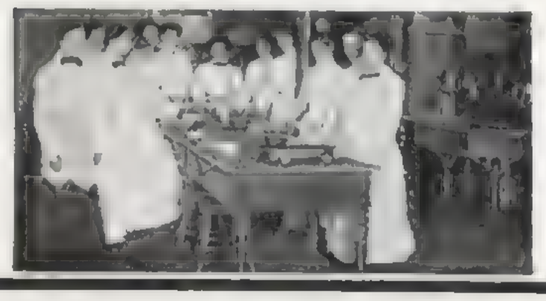
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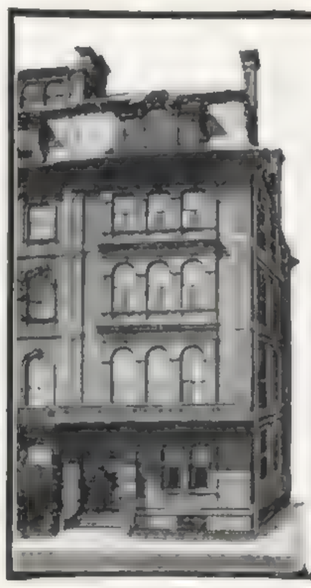
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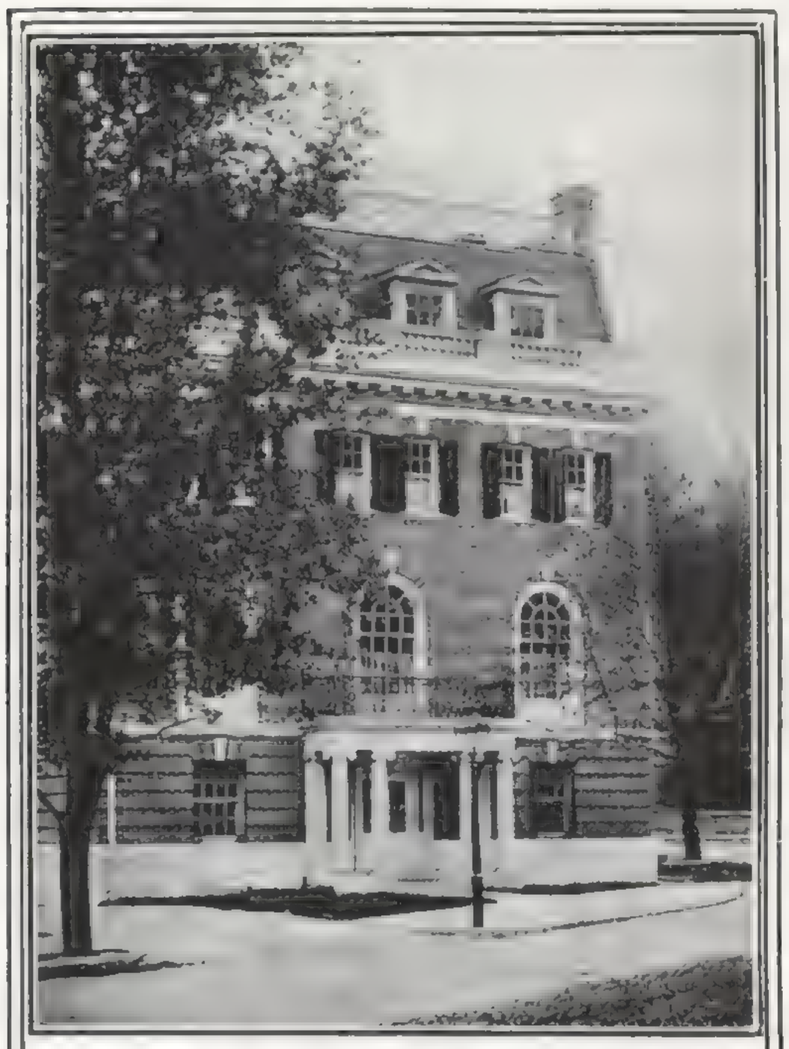
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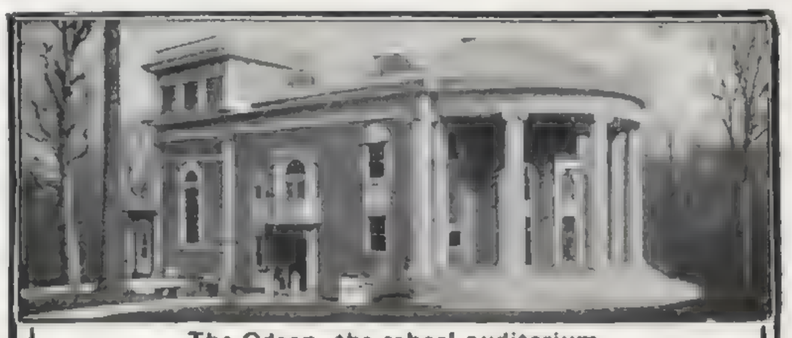
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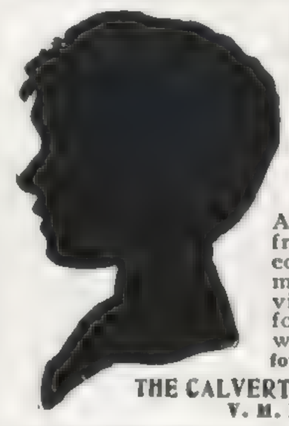
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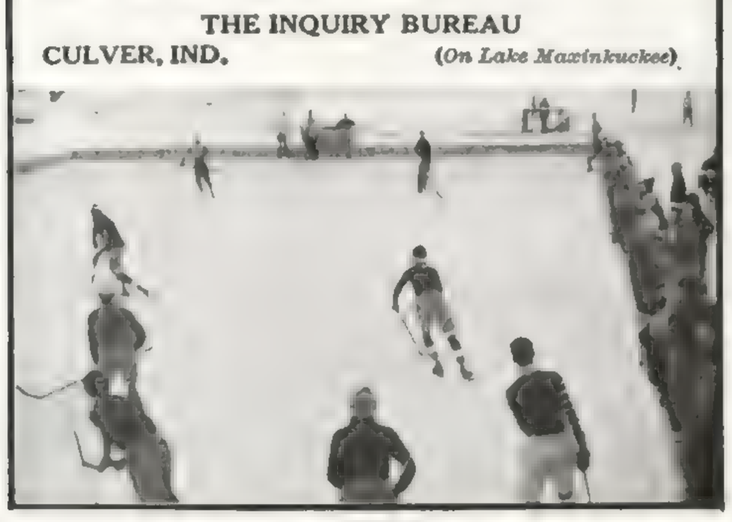
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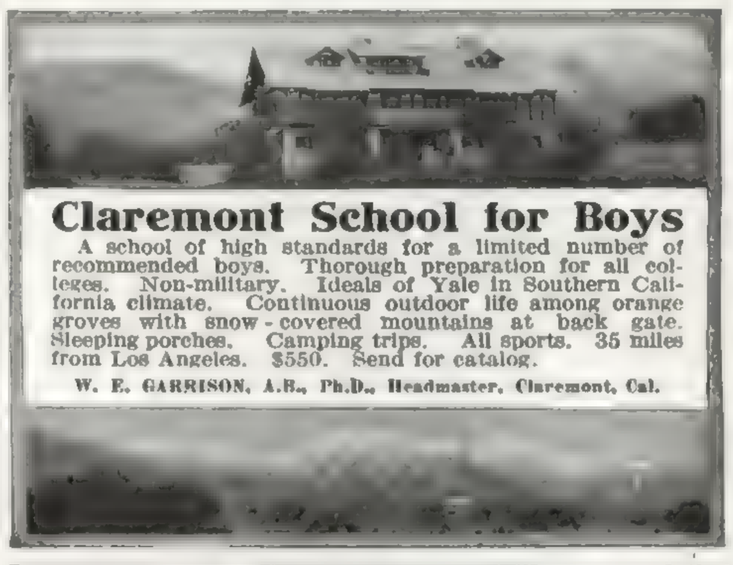
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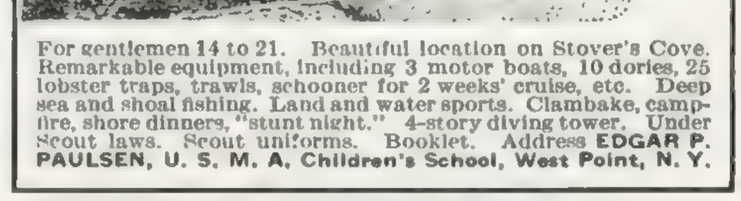
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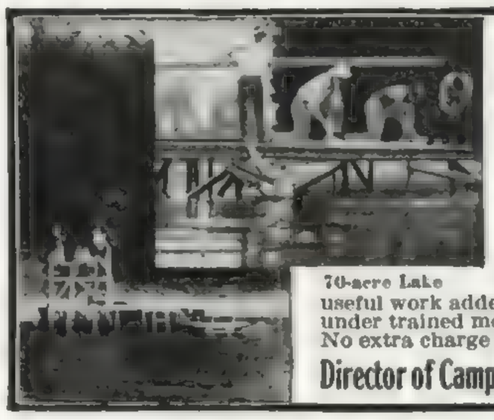
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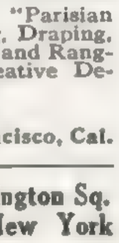
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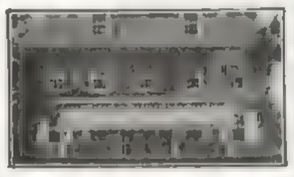
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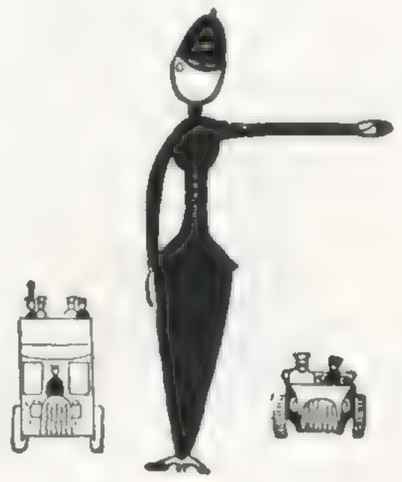
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THE LIGHTHOUSE WEAVERS make most charming bags for every purpose, baskets, cushions, rugs and hand-woven novelties. The New York Association for the Blind, 111 E. 59th St.

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THE STERLING QUALITY
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Visit the **SPORTS SHOP. Unusual** and Pre-Advanced Sports Hats, Skirts, Blouses, Sweaters, Coats, Middys. Exclusiveness & utmost value. 500 Fifth Ave. (42nd St.) N. Y.

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FROM THE SOUTH'S EXCLUSIVE Caterer: Distinctively designed Wedding and Birthday Cakes $3–$30; Prauline Cakes $1. Ky. Goodie B'klet Free. J. C. Benedict & Co., Louisville, Ky.

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Luncheon
Afternoon Tea

THE TALLY-HO, 20 E. 34 St., opp. Altman's.
Luncheon Afternoon Tea
Southern Dinner 85c
"Picturesque, novel experience." N. Y. Herald.

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SUMMER AIRINESS pervades the Clover Tea Shop. Refreshing afternoon tea, luncheon, dinner service continue through summer. Conveniently located at the N. W. cor. 59th St. & Madison Ave.

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Luncheon—afternoon tea.
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"MON ALLURE"—NEW LIQUID CREAM Supreme for Charm of Complexion. Imparts a Freshness of Youth. Send 50c for jar. The Carlerey Co., 801-A Madison Avenue, N. Y.

SHOPPERS' AND BUYERS' GUIDE

A classified list of concerns which we recommend to the patronage of our readers

Toilet Preparations—Cont.

SOLITAIRE—The dainty liquid deodorant for perspiration. Harmless. Effective, 25c at Liggett's, Riker-Hegeman's, Wanamaker's, Stern's, Macy's, Gimbel's or Solitaire Co., Moodus, Ct.

SOLITAIRE—The dainty liquid deodorant for perspiration. Harmless. Effective, 25c at Liggett's, Riker-Hegeman's, Wanamaker's, Stern's, Macy's, Gimbel's or Solitaire Co., Moodus, Ct.

OLD ENGLISH TOILET PREPARATIONS. Liquid toilet soap; Shampoo 50c; pore cream 75c; emollient. Liquid mask. Generous sample, 25c. Mary Crosby Stuart, 538 W.158th St.,N.Y.

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"RUVIA" cream Deodorant—harmless, quick vanishing. Boudoir size, with safety screw cap, 25c. Pocket size, for handbag, 10c, ppd. on receipt of stamps or coin. Mennen Co., Newark, N.J.

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Unusual Gifts—Cont.

GIFT PACKAGES, Hand-colored cards, Latest Novelties for Gift Shops. Ernest Dudley Chase, Boston, Mass.

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Unusual Gifts—Cont.

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Remember that shopping by mail is as simple as shopping in person. And it is immeasurably more so if you happen to live two or three hundred miles from the shops you wish to patronize—the "city of shops" that appears in each issue of Vogue.

Unusual Gifts—Cont.

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Unusual Gifts—Cont.

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The Butterworth, Gardiner & Cooke display rooms at 225 Fifth Ave., New York (Rooms 402-404, Phone Mad. Sq. 1247), are at your service. Use us. "If it's new we have it."

THE LITTLE WORKSHOP, 443 Clermont Ave., Brooklyn, N. Y., makes only for the trade. Summer Shops write now for catalog. Special sample order terms.

THE CRAFTSMAN STUDIOS produce distinctive hand-made gift novelties for shops & art depts. at pop. prices. Write for illustrated catalogue to 191 Fulton St., Brooklyn, N. Y.

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Cream & sugar bowl covers with hand painted bluebirds. The original "Kuddles" Bedtime Dolly can be purchased from the originators only. $5.50 a doz. Jane Gray Co.

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Smart, quaint, original designs by Florence Gough.
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The O-G "KATHRYNE"

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Pump

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Trés chic et de haut ton

Also Black Russia, Patent leather or white calf skin as preferred. Also brown kid vamp with white kid inlay and dark gray kid vamp with light gray kid inlay.

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Special attention given to ***mail orders*** *Nursery Furniture* ***Catalog*** *sent on request*

LAYETTES

Hand-made creations Of Exceptional Daintiness—

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BULLETIN XXXI

Cheap substitutes and poor leather are being put into shoes and sold as ***Kid—some shoe stores are attaching tags relieving themselves of claims or adjustments.***

Do not accept such shoes when it is possible to get the genuine.

Insist and ***accept*** only shoes made of "F. B. & C." Glazed ***Kid*** and "F. B. & C." White Washable Glazed ***Kid*** "No. 81". Be sure of getting the best.

"The Only Leather That Fits on The Foot Like a Glove on The Hand."

NOTE: "F. B. & C." White Washable Glazed ***Kid*** "No. 81" requires no dressing of any kind. It keeps its new unblemished appearance by the use of "Carbona Cleaning Fluid."

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F.B.&C. KID NEW YORK — *Black, Bronze and Various Colored Glazed Kid*

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VOGUE WILL HELP YOU CHOOSE A SCHOOL

IF you are endeavoring to do the utmost for the welfare of your children you see to it that their home life is all that it should be. But how about their school life? You cannot follow their activities there as closely as you did at home. Therefore you must be so careful in the selection of their school that your surveillance is no longer necessary.

Who can advise you more wisely in this important choice than Vogue? For Vogue has conscientiously investigated hundreds of schools, and through long experience has become expert in the appraisal of school values. Its co-operation is not limited to Vogue readers—but is, on the contrary, open to all who ask it. A letter from you will receive prompt and personal attention.

VOGUE SCHOOL SERVICE

443 Fourth Avenue New York City

Cotton Frocks for Summer Days

Here are half a dozen Suitable Garments
Selected Especially for Readers of the

WOMAN'S HOME COMPANION

and shown in the new department called

"From the Shops to You"



Voile Dress. $5.00



Tucked Dress, $9.75



Girl's Dress, $3.95



Gingham Dress, $2.95



Voile Waist, $1.98

Striped Skirt, $1.98

WITHOUT their tuckings, frillings, plaitings and shirrings the two frocks at the left of this page could not be the newest. It takes all four to give the summer cotton chic and eclat—regardless of price. But observe the $5.00 and the less than $10.00 marks and subscribe to the Woman's Home Companion. These are in the "From the Shops to You" department for July—and there are others just as desirable in every month of the Companion.

THOUGH a member of the Juvenile Set, past six and not yet sixteen, there's no reason why she, at our right, can't be clothed á la mode. So here she is, dressed in the newest cottons, striped and plain combined and priced at $3.95. Subscribe to the Woman's Home Companion if you want this frock and others to come.

WHAT does it matter if it's only a morning at home? Your dress must be the prettiest and most appropriate there is for such a time. Note the gingham just above, checked in pattern and in style the best. Crochet buttons, black velvet tie and collars and cuffs embroidered, all add style without adding cost.

IT wouldn't be a blouse without its bit of color and it wouldn't be the newest skirt if it didn't have its stripe. But color and stripe are both there — and yet, observe the prices. Surely a summer bargain if secured through the Woman's Home Companion "From the Shops to You" department.

The July
WOMAN'S HOME COMPANION

WOMAN'S HOME COMPANION, 381 Fourth Avenue, New York City

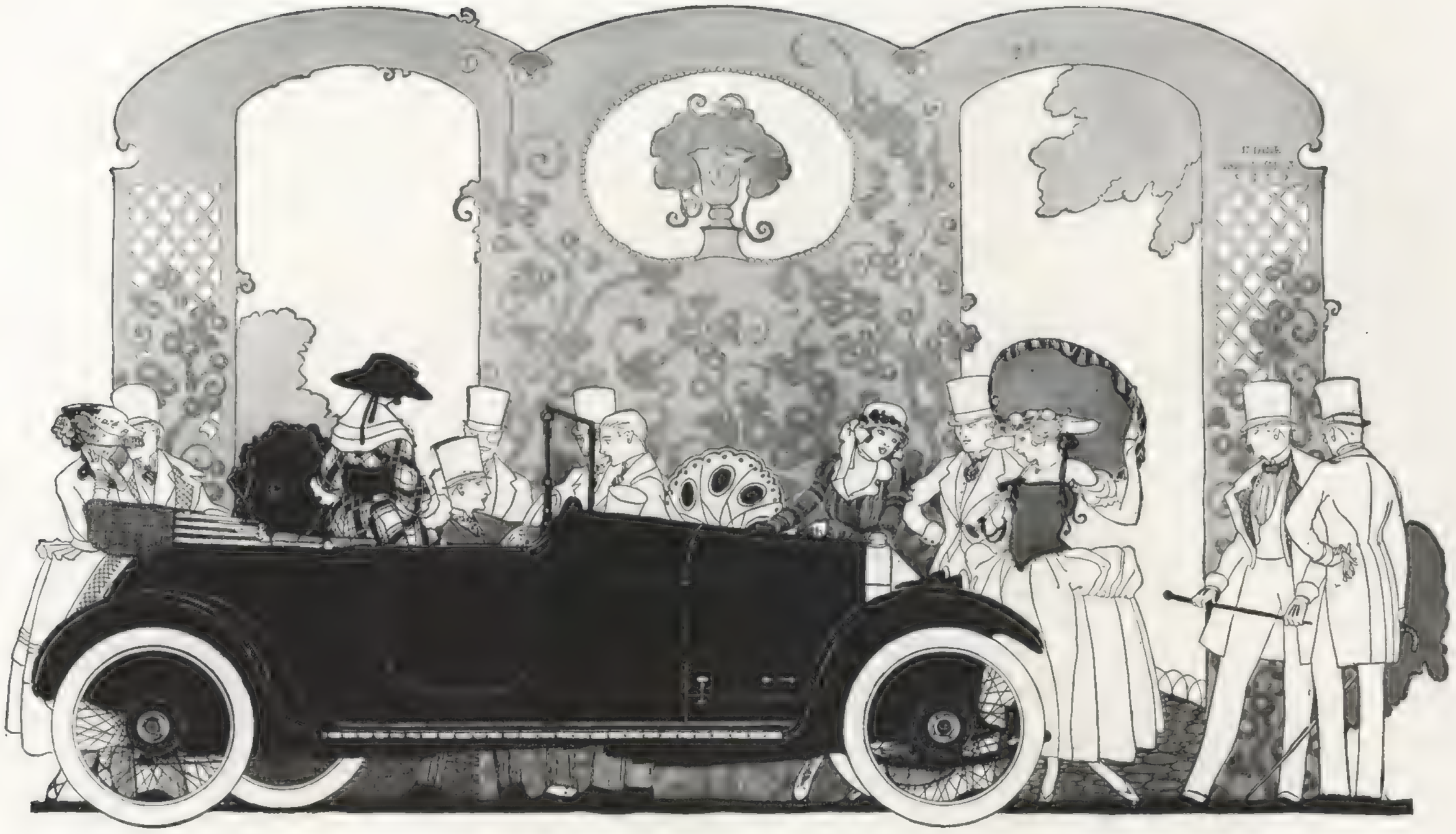
Please enter my subscription to Woman's Home Companion for one year. I will send $1.50 upon receipt of bill on or about.....

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STYLE is an outward epitome of inward taste, a personal reflection of judgment and station.

Fashion requires of a motor car today, that it shall possess a style indicative of good judgment on the part of the purchaser, and show an appearance which is consistent with the station of its occupants.

Your choice of a motor vehicle is a greater thing than the mere purchase of mechanism.

Scripps-Booth artistry of line combined with exceptional craftsmanship of light-weight building blend in these cars to produce a pride-value exceptional in motor cars, and a road action which adds a further vanity.

FOUR CYLINDER ROADSTER : : :	$825
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SCRIPPS BOOTH DETROIT

Scripps-Booth Company
Detroit, Mich.

DO LET'S TALK OF FROCKS

GOWNING enters the boudoir with the day and departs not with it; gowns are like the capitalists, always with us; we have morning, noon, and night gowns. And where there is a new gown, there is Vogue.

Consider how Paris has bent its splendid wit on devising new gowns; and it is a wit that does not grow less sharp as the thermometer rises. Who are we to compete successfully against that cleverness, declare, "Lo, I will be free of Fashion"? Not at all; to be "free of Fashion" is simply to be hopelessly out of date. The quickest wit a woman can show is to keep pace with Paris in the very newest frock—and it takes an exceedingly quick step to do that. Vogue has hundreds of wits bent on doing it, and all these hundreds have brought you in the next issue new fashions from Paris—one of them has never been heard of before—and from the importers. Have you heard that the hoop may be banned? Vogue has.

"MONKEY-THINGS"

Society, it has been said, is made up of those who decorate and those who are decorated; and when we look at the mid-Victorian "monkey-things" in the antique shops along Fourth Avenue, and see them in the smartest decorators' shops on Fifth Avenue, and realize that soon they will be in our own drawing-rooms along the Park, we begin to think that we are sometimes more decorated against than decorative. But if it is smart to be mid-Victorian, it is smart; one can argue about it, but not change it. Vogue attempts neither, it has collected the smartest, antique-est, most mid-Victorian yellow and green china parrots and porcelain dogs (poodles and black-and-white spotted varieties preferred), needlework fire-screens and colored glass ornaments that ever came out of the past to delight the humor of a modern generation. Vogue will show you in the next issue even one of those fruit what-nots under glass. Consider the dictum: they are smart.



This design for the cover of the next Vogue,—dated

JULY FIRST,

is by E. M. A. Steinmetz

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IN OUR LAST MAIL FROM PARIS

VOGUE has heard of the very newest, very smartest, very most French whim ever devised. The last mail from Paris brought news of it; the news was substantiated by sketches; and these sketches were designed for the uplift of woman and the downfall of man. Even Vogue was amazed at this latest and smartest of all Fashion's vagaries. Paris is surely the City of Whims. These newest Paris whims are to wear in your ears, on your boudoir cap, on your motor wrap, on your evening gown, on your boots. In fact, they are—but no; you would never believe what they are. Be sure and read the next Vogue.

IF YOU WOULD BE IN THE "NOH"

We are becoming accustomed to novelty in dramatic productions. Indeed, we are rather coming to demand that everything shall be novel. Nevertheless, it is not often that there is something genuinely startlingly new, such as Vogue will show in the next issue. It is the fashionable sensation of London, most important, most exclusive, most *chic*. This is the seven-hundred-year-old symbolic *Noh* play, imported by W. B. Yeats from Yeddo to Mayfair, and expected, in some dim future, in New York. It was given but once; and four hundred people—Queen Alexandra, princesses, duchesses, all smart London—crowded Lady Islington's drawing-room to see it and the wonderful dancing of Michio Itow. London has awakened to a new art.

OF AMERICAN MANUFACTURE

Not so new, but newer than it should be to a great many people, is the story of the only municipal theatre in the United States, that in Northampton, Massachusetts, where is given, and given well, a list of rare plays such as excites the longing of lovers of dramatic art.

In further pursuit of the unusual in America, in the next issue Vogue will also show you the famous wall-paintings in Mrs. Harry Payne Whitney's studio on Long Island; these are the work of the late Howard Cushing.

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Cover Design by Rita Senger

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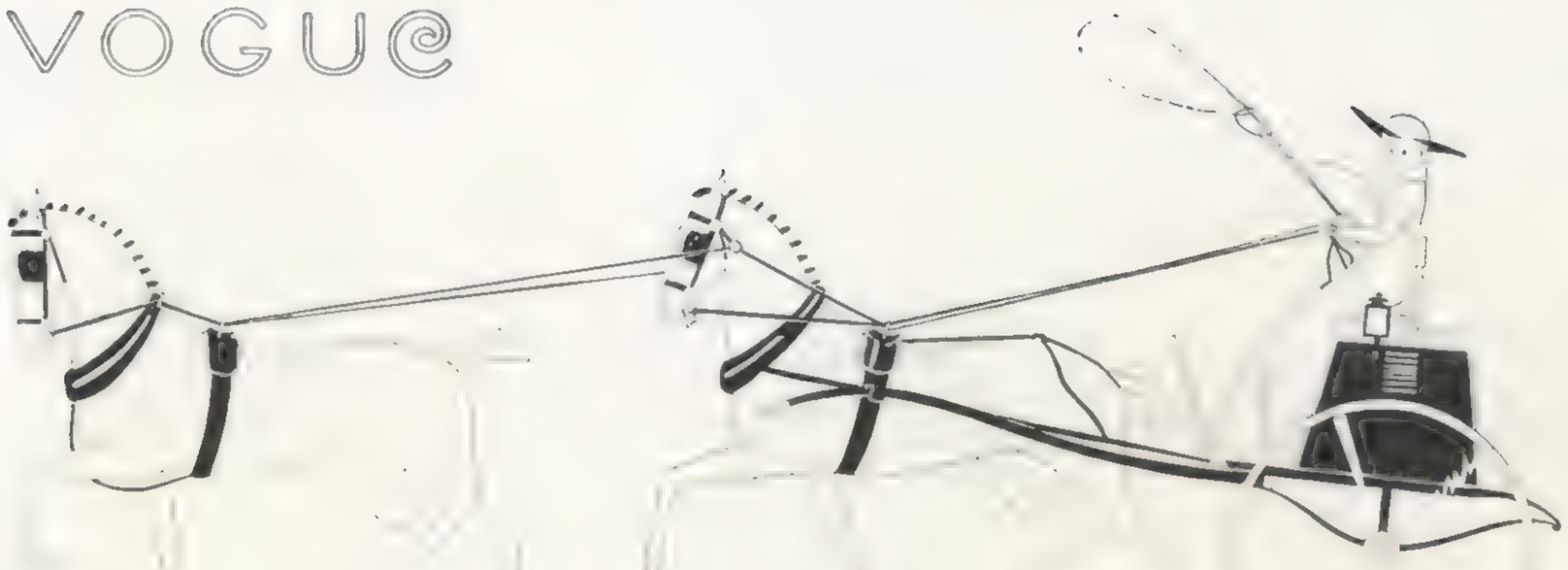
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MRS. JAMES GORDON DOUGLAS

The beginning of the amateur racing and the polo season marks the return of Mrs. James Gordon Douglas to countryside sports. She seldom misses a race-meet, and regularly takes part in the Newport tennis-matches; but she is not a more ardent sportslover than are her two little sons, Master Gordon and Master Barclay, who always accompany their mother. Mrs. Douglas expects to spend this summer as usual at "Weaver Cottage," her home at Newport

VOGUE



PARIS ROLLS AWAY THE HOOP

The Full Skirt Will Still Be with Us, but the Distended Skirt Is Packing Up Its Crinoline and Bidding Us a Lingering Farewell

COLD and rainy weather in Paris compelled Parisians to retain their winter cloaks and furs until long after such wintry garments should have been laid aside. Hail-storm after hail-storm rent the new leaves of the chestnut trees, and deluge after deluge of rain sent pedestrians scurrying to the nearest shelter. The weather is still cold. The wind still blows as it blew in March, and chimney-pots still rattle down, frightening passers-by. The possibilities of the short wide skirts are demonstrated hourly by the wind, to the discomfiture of their wearers. The smart sailor hat, the broad brim of which should be the flattest ever seen, has assumed a rakish tipsy air from being over-much clutched at gusty corners.

One day I watched the progress, down the boulevard, of the very newest, broadest sailor hat in Paris. I speak advisedly, for at that moment its counterpart (one like to it appears on this page) was resting snugly in my hat-box at home, and the price was—well, too much for any head-covering short of a crown.

A FAIR-WEATHER FASHION—THE WIDE SAILOR

The companion of the wearer carried the umbrella, and he held it, man-fashion, away to one side so that the rain dripped from its edge on to the brim of the hat. Drip, drip, with wicked glee I watched that expensive, sodden brim sag and curl, the silk blacken and blister. I saw the buds with which it was trimmed reduced by the downpour to shapeless bits of pulp. The wearer grew nervous and crept closer to her companion, but he strode on with a bold free step, holding the umbrella anywhere but over the millinery masterpiece which was being rapidly reduced to its elements, just an inch or two from his shoulder.

The brim of the smart sailor—note it well—is a bit wider on the left side than on the right, or, more rarely, a bit wider in the back than in the front. The crown is oval, straight-sided, and not too high, and the hat is very scantily trimmed. At the moment, every one is wearing the sailor.

Society goes so soberly clad, nowadays, so ostentatiously not smart, that if one is courageous enough to order a new frock one nearly lacks the courage to wear it. It is almost a crime to be smart, almost shocking to be fashionably hatted and cloaked. The frocks and hats which are being created constantly by the modistes are instantly packed into cases and shipped to the Americas, to Spain, or to some island beyond the seas. Occasionally a frock or two from the best houses strays on to the stage, or it escapes into the Bois and may be encountered in some secluded path on a fine morning. Or it is smuggled into some home and indulged in



WORTH

Bring a designer up in the regal way, and he never wholly departs from it, however youth may call. Worth lately prepared Lady Wimborne for the Irish season, and this gown is one of the results. It is of rose and silver brocade, frothed with cream and black lace, over white voile. There are incidental black velvet ribbons



DOUCET

Its maker's summer is an adventure in naïveté, and this frock is the climax. It is of white filet net, embroidered with blue roses, and there isn't a mention of a belt—just a knot of yellow and blue roses somewhere in the belt region. There is an underdress of net and a white pongee slip to plumb the thing to its depths



LANVIN

A beige shantung silk coat must do something to announce the house from whence it comes; that is an unwritten law, of course. So it proclaims its maker in its inmost self—a lining of the blue that Lanvin loves



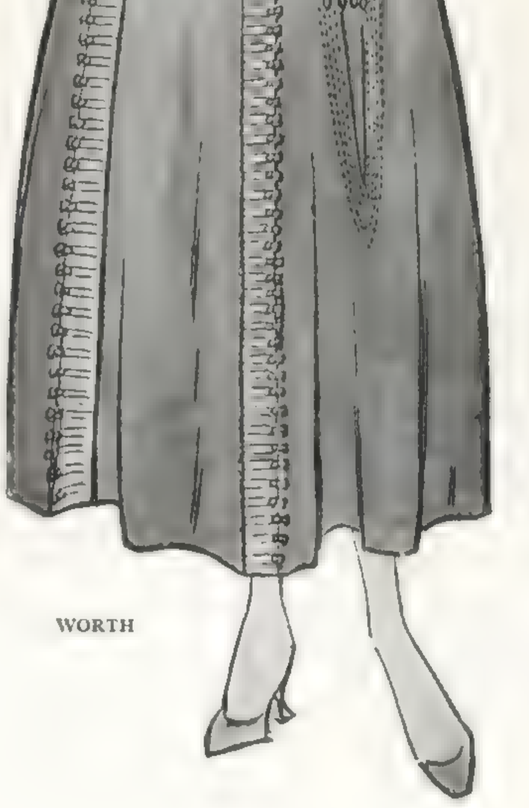
DOUCET

Brilliant coral chiffon burst into picot-edged frills whenever it thought of coming to an end. In front,—something had to happen to fill in that tense pause between the jabot-like drapings—there is a gilet of silver lace



LANVIN

As soon as a suit decides to be of white serge, it rests assured that nothing else can happen to it. There seems to be an eleventh commandment, especially for designers, "Remember the white suit to keep it plain"



WORTH

This is one of the gowns Lady Wimborne is taking with her from Paris to Ireland. It is of rose cloth, braided within an inch of its life with rose and silver braid, and girdled with three slim straps of rose suède, from which a tassel of suède hangs at each side



WORTH

For Lady Wimborne, too, is this stately gown of embroidered cream tulle over pale blue, with a shining path of pearls and paillettes in front. Pink roses drip from the shoulder, the "sleeves" are of blue tulle, and the girdle and twin-pointed train are of blue and silver in brocade

in secret, since it may not with propriety be rejoiced in openly. In public, society studiously practises a disregard for smart attire. Forswearing the Ritz and other erstwhile smart restaurants, society teas discreetly in modest tea-rooms, workrooms, and friendly (if darkened) drawing-rooms, and chats reservedly of the war, of the Royalist party, of a possible bride for the Prince of Wales, of changes in this or that family because of those fallen on the field of honor.

A NEW SILHOUETTE

There is, of course, a group of women who are always more or less smartly frocked, according to the moment and the purse. And these are they who fill the tea-rooms and restaurants, who flutter along the alleys of the Bois, and who fill, as a rule, the loges of the theatres. But just now, this gay group is not being frocked by the great houses, for these houses are occupied in making and sending clothes to America.

Occasionally one is fortunate enough to have a glimpse of some half-dozen frocks before they are consigned to the inner darkness of the packing-cases, or to have the lid of some hat-box lifted a trifle, revealing the miracles of millinery within. And what one sees are not the well-known "models" of the season, but fresh new creations with a really new idea here and there—something more than a suggestion of a new silhouette. These ideas vary. Now it is a new line to the skirt, now a new shoulder silhouette; now there is a variation of the waist-line, and now an attempt at something new in drapery. Indeed, it is in sheer desperation that the couturiers are driven to drapery. As yet there is very little of it, scarcely more than a hint. The full skirt has been embroidered, corded, and quilted, but one can not make just full skirts all the time. We are tired of the pannier, and the pocket, though piquant, has been over-exploited. The ruffle is pretty, but almost banal. The bulging sleeve has been tried and found wanting in charm. Remains—the collar, and that has been stretched, as it were, to the limit. What more can be done with the collar? So the designers are venturing a bit of drapery. It might be Louis XIV or merely reminiscent of the seventies, but it is drapery,—ugly-pretty bunchy drapery, clumsy but smart.

Worth has just completed for Lady Wimborne, the Vicereine of Ireland, a number of smart frocks for the Irish season, for it seems that there is to be a season, of a sort, in Ireland. One of these frocks is sketched at the lower left on page 35, and two others appear at the bottom of page 36. It will be difficult for the Maison Worth to live down its reputation for making the very "regalest" of regal robes. So long as there is a house of Worth, without doubt, so long will coroneted and crowned heads demand that Worth robe them in stately fashion.

Doucet's midsummer muslins are exquisite—sheer, dainty, naive creations, with simplicity as the key-note. In maize color, soft blue, rose, and vivid coral, they are charming. The Doucet frock sketched at the lower right on page 35 is of white filet net, splashed and bordered with embroidery in the form of roses, done in old-blue thread. In shape the frock is rather like a chemise and is not even belted, though a cluster of roses is pinned to the left side at the waist-line. The straight, embroidered filet, outer slip is hung over a second and longer slip of filet, the skirt of which is slightly shirred on to the simple bodice and embroidered on its lower edge. Under this is a foundation slip of soft white silk.

The Doucet blouse of brilliant coral red chiffon and silver lace sketched at the top of page 36, in the middle, is exceedingly pretty, and quite different from other blouses of the season.

LINGERIE IN STRIPE AND SPRAY

One may always find remarkable lingerie at Premet's. That sketched on page 38 is remarkable for its simplicity; it is of soft white pongee, trimmed with bands of finest blue linen and laced with blue linen laces.

Very new and pretty is a chemise of light blue crêpe,—that is, the skirt of the chemise is of blue crêpe, while the brief bodice is of rose tulle ruffled with the tiniest of tulle ruffles. Narrow rose ribbons cross the shoulders. A nightgown is similarly fashioned, with the top of ruffled rose tulle shirred over blue ribbons and the skirt of light blue crêpe.

An odd set of lingerie is made of black and white striped crêpe, with the stripes half an inch wide. The pieces are finished with blue ribbons run through black shirred tulle. Blue and white



MARIA GUY

The sailor hat casts its shadow over all Paris; hence this one of dark blue straw with bits of white in its endless procession of small self-satisfied swans. They are unquestionably fine birds, for they are made of infinitesimally fine feathers



LANVIN

"If it won't have a broad brim, it shall have no brim at all," said its maker; and she kept her word in this bit of yellow straw, and emphasized it with an exclamation point of a "cocarde". At the last second, a "bride" formed an attachment to the bonnet



CHÉRUIT

The password to the heart of Paris, this summer, is "organdy." Naturally, then, this frock puts its embroidered white organdy bodice above its yellow and white striped voile skirt, which is plaited until there is not a vacant space upon it



CHERUIT

Nothing more naive exists than this white organdy frock. Under the spreading chestnut velvet belt a puff of shirring stands, and there is more shirring—the hobble skirt must have turned in its grave—before the skirt comes to its end



Premet lingerie leads the simple life. This white pongee nightgown, sedately high and modestly low, is banded with blue linen, and lacings of the blue linen bring it closer to itself

striped crêpe is also employed now for lingerie, as well as "sprigged" silks, which have a white ground strewn with small pink flowers or a palest rose ground figured with blue. Then there is a set of dull blue linon, edged all about with a binding of pink linon, and a harlequin petticoat—half white, half black. It is a divided skirt, and the material is satin.

For summer frocks, tailored costumes, and manteaux, Premet is using a great deal of shantung in various colors. Shantung, by the way, is exceedingly pretty in grège. Beside this, Premet employs much cotton crepon and much organdy. In fact, Premet may be said to specialize, almost, in organdy. The organdy blouses of the Maison Premet are among the prettiest in Paris. One very new model is tucked narrowly across the top in front and tucked crosswise below, in two narrow tucks each a trifle more than an inch wide. The simple bishop sleeves are tucked length-wise for a few inches at the top, and are finished with generous mauve organdy cuffs, ruffled on the edges and buttoned up their length. The collar (one might know that the point of interest of a Premet blouse would be the collar) is of mauve organdy. It is a straight high collar, ruffled on both edges and made slightly narrower in front. From this collar falls, in the back, an apron-like tab of mauve organdy, tucked length-wise and buttoned down the middle with white buttons. The corners are slightly rounded, and it, also, is edged with a narrow fluted ruffle of organdy.

Premet has discovered a new substitute for braid. Last spring it was a band of stitching; just now it is needlework, a sort of darning which is done over the cloth with threads which are drawn through the cloth only at the edges of the band of needlework. A recent and very pretty example is done with white silk, and the threads are woven in and out in true darning fashion over old-blue shantung.

A new manteau, modest in color and sober in line, has a Futurist lining which would rejoice the heart of Matisse or Cézanne. Considered pictorially, the lining might be christened, "A country garden sliding down-stairs." The top of the coat is lined with sky blue silk. Just below the shoulders, the fun—and the colors—begins. Splashes of vivid red, green, and yellow, like huge shapeless flowers, are shot through with great cross-bars of black and white. The lower part of the lining, which they say has been dyed especially for this particular coat, is a giant check of black and white, for the color burns itself out at about the knee.

Gay linings are the rule at several of the couturiers. Lanvin is partial to cobalt, a vivid and rather raw blue. Chéruit lines evening cloaks with vivid chiffons. The color sense must be expressed somewhere, and since these unhappy times demand an outward soberness of attire, colors are forced upon the helpless undefended lining.

There is some evidence that the crinoline "bubble" is on the verge of collapsing. The ballooning skirts have been over-exploited. Now that some of the smartest houses are advocating the slender silhouette, there is every reason to expect that limp frocks will be demanded by the clients themselves, and that society, like the little Quaker maiden, will "rip the hoops out of its gown."

The "slender" silhouette does not mean a return to tight skirts—not at all. In fact, skirts will remain ample, but the fulness will be softly and limply disposed. The



CARLIER

For the uncommon or garden party the Louis Seize hat above is destined. It is of white muslin, bowed down with its frills and blue ribbons drawn through muslin casings. The "bride," an imposing affair on which blooms a pink rose, is of Nattier blue taffeta



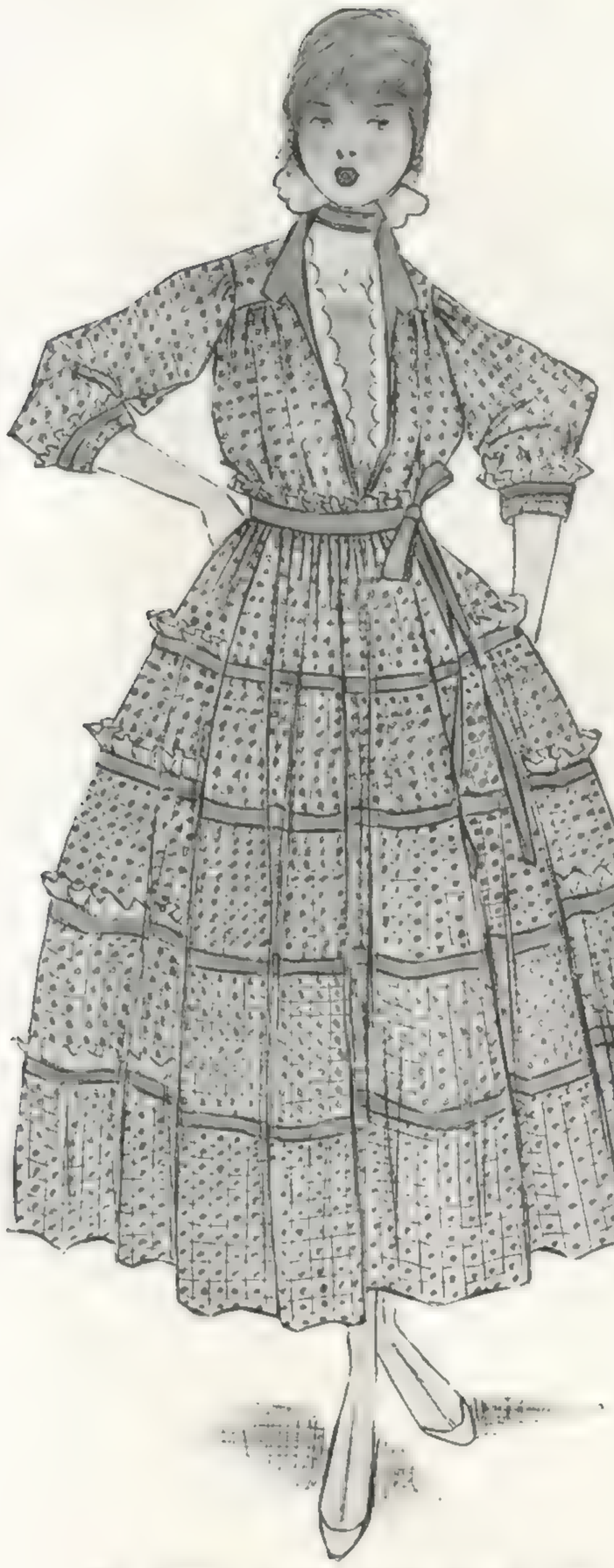
This is its maker's idea of lingerie—white silk, stopped short with bands of blue handkerchief linen. The question of keeping up appearances does not bother the bodice, that is quite obvious

The story of a white silk chemise is brief; some bands of blue linen, and it is finished. There are straps over the shoulders, and between the straps and the high belt is a bit of plaited bodice

FOUR MODELS FROM PREMET



This rose-embroidered rose shantung affair boasts a flat collar and cuffs (undersleeve cuffs) of fur; but surely "there ain't no such animal" as supplied that fur, for it is white and pale yellow



The chances are ten to none that this blue and white taffeta afternoon frock, blue-ribboned both where it is and where it isn't ruffled, took French leave and packed itself off to be shipped, as soon as it was finished, to America. "It's an ill war that——"



ODETTE

High above all considerations of couturiers, this hat rises in its self-sufficiency, an attitude supported by old-blue straw and "cloth" braid, and not lowered by its rosette of blue ribbon edged with white



THREE MODELS FROM JENNY

This gray beige costume has one of those collars that insist, up and down, on high favor, whether it be for the white stripe or the blue. The skirt gives material ground for the rumor that the inflation of skirts has subsided, yet caused no drop in the market value of fulness with the mode



Save for the bit of blue satin ribbon showing through the lace in bodice and skirt, the whole frock is black, black satin and Chantilly. The skirt does away with a belt to gain fulness by means of cartridge plaits and is lengthened with innumerable satin loops

charm of crinoline—and there is no denying the fascination of the hooped skirt—will carry it to some extent through a second season; but there is little reason to expect that women in general will submit to the awkwardness of the hoop for ordinary wear. It is too inconvenient.

We have bulged on the hips and in the back, at various points between waist and knee. We have flared astoundingly at unexpected points. Frocks have been cut high where of old they were low, and cut low where they once were high. Collars have changed for the—I was about to say "worse," but perhaps it would be better to write "waist"; for, in truth, the collar may now begin almost anywhere "north" of the waist-line.

So we are beginning to wonder idly where we shall break out next, and to hazard guesses as to the approaching silhouette. Perhaps the new models of midsummer will consist merely of collars and skirts, dispensing with the corsage altogether. It may be that the skirt will be attached by straps to the instep, to prevent it from going up any farther. We may wear cuffs, and no sleeves, or we may wear a sleeveless corsage with sleeves in the form of detached puffs posed here and there according to our moods—or our arms. And shall we really wear frocks at all, or merely pockets? These are the puzzling questions of the moment, and they serve to keep our minds off the war.

In fact, the couturiers do not seem to know much more about it than we do, but are tentatively experimenting with this and that idea, while the main issue is still enveloped in doubt. How one misses the Grand Prix, that Day of Fashion days, when the approval of the smart world was set on this or that new fashion with unmistakable precision; and the late suppers in the Bois restaurants, when marvel after marvel of the latest modes was displayed for the edification of the casual visitor; and Magic City—that dizzying whirl of smart folks in frocks which could be watched so safely from behind a mask. Alas, not until long after our victorious armies shall have marched spectacularly through the Arc de Triomphe shall we see these things again.

At the theatres, there is "Potash and Perlmutter" at the Bouffes-Parisiens, for which play the Maison Paquin has made charming gowns, some of which are shown on page 40, and a revival of "Le Petit Café" at the Palais-Royal; "Faust" is sung at the Opéra, and there is an entire new bill at the Grand Guignol. The houses are generally crowded, but society does not appear at the theatres.

Owing to the raw wintry weather, Armenonville restaurant was open for days—weeks, almost—before it was even passably filled at luncheon or tea-time; the other restaurants in the Bois, with the exception of the one at the Porte Dauphine, are still closed. A. S.

A PLAY TRANSLATED *into* FRENCH AND FROCKS





Mlle. Sombray, as she appears in "Potash and Perlmutter" clad in a brief airy flight of Paquin's imagination



Four photographs by Boissonnas Taponier

In the Paris version of "Potash and Perlmutter" Madeleine Carlier plays the leading feminine part, the rôle of the designer, which Louise Dresser created in these United States. Mlle. Carlier's costumes—to look at her frock is to know that, of course—divide the stellar honors, share and share alike, with Mlle. Carlier



Photograph by Sjövall

To John Raphaël fell the arduous task of translating "Potash and Perlmutter" into French and of convincing Paris that they are Americans, not Germans

And this is Mme. Paquin herself. She is more than a designer; more, even, than head of the Maison Paquin; she is an exceedingly charming woman, always perfectly gowned, and interested in many things outside the world of fashions. She has been honored by France with the Cross of the "Légion d'Honneur"

Montagu Glass's Famous "Potash and Perlmutter" Make Successes of Themselves in Paris

In the Costumes of the French Version Paris Realized Its Expectations of Mme. Paquin

THE production at the Bouffes-Parisiens of "Potash and Perlmutter," translated into French by M. John Raphaël, is an event worthy of American notice. With Arquillière as "Mawruss," Max Dearly as "Abe," and the ever charming Madeleine Carlier as the talented young designer who later becomes Mme. Perlmutter, the play promises to delight the Paris public, which, most assuredly, deserves a good laugh.

One wonders exactly how M. Raphaël in his adaptation of Montagu Glass's famous play, and how Arquillière and Dearly in their characterizations, manage to preserve that American-Hebrew phraseology and accent which is so characteristic. Their problem was particularly difficult because of the present state of the French mind, which is not apt to favor anything it may class as "Boche," a sweeping term applied to anything in the least Germanic. But the audience has little opportunity to think. It is far too busily engaged in laughing.

That the production has a great fashion interest is evidenced by the accompanying photographs. The frocks are interesting and bespeak the adaptability of the Maison Paquin, by which they were created. People have been expecting something unusual from this house ever since the return of Mme. Paquin to her Maison last winter, after an absence of nearly two years. But Mme. Paquin is not given to spectacular display. She has again assumed the active management of her establishment and quietly, in the serene atmosphere of the house, she directs the production of fashions with her usual good taste.

Mme. Paquin herself, besides being handsome and clever, is always perfectly gowned, in her favorite, quiet, distinguished fashion. She is always picturesque, whether consciously or unconsciously. To interview her in her soberly furnished, dignified private office is to receive the impression of wonderful administrative ability. She receives her visitors with that proverbial grace of the Frenchwoman, and her manner is so charming that they are tempted to forget that her time is valuable and that dozens of other callers are waiting outside. No one was surprised when Mme. Paquin was awarded the Cross of the *Légion d'Honneur*, for she has played an important part in the promoting of French fashion industry.



Mme. Béry (left), Mlle. Carlier, a pair of panniers, and a whole collection of folds all appear in a scene from "Potash and Perlmutter"



After a time one tires of plain full skirts; here, the white serge coat came to the rescue, and generously lengthened its skirt, and braided it with rows of white braid in lattice formation fovored by Paquin. The tall hat is of beige silk



Society goes soberly clad nowadays in Paris, so many frocks are dark blue taffeta; but the sobriety of the color is tempered by frivolous little ruchings which edge the very new sleeves and the revers, and form the latticework on the skirt



Mme. Yvonne de Bray assumes in the autumn the leading rôle in "L'Amazone," a play by M. Henry Bataille to be given, in Paris, with a cast including Mme. Réjane, M. Antoine, and M. Gauthier. The very circular coat above and the very full frock below with its fringed ruffles are from Maison Paquin. The swathing veil is a fashion very smart at Monte Carlo, and one kind to the lines of the neck



The collar almost forgot itself and became the whole beige taffeta frock; but Mademoiselle discovered it just as it was creeping over the waistline and put a stop to it



AT MAISON PAQUIN, SKIRTS FLARE WITH UNABATED BREADTH, AND THE BLOUSE IS AT TIMES ECLIPSED BY THE COLLAR

Two photographs from Boissonnas Taponier, Paris

FROCKS LOYAL TO THE SUMMER TRIAD—ORGANDY, TULLE, AND MOUSSELINE-DE-SOIE; AND FOR PROTECTION A TUSSUR COAT



To see it, is to agree with Royant that there are no fabrics on earth so expressive of summertime—especially the present summertime—as tulle and organdy, and no colors more true to the theme of summer suns and breezes than yellow organdy and white tulle





We all heard this season of the advent of the square-cut neck, and this frock of citron mousseline-de-soie and satin believed it and squared itself twice, but finally rounded things off with a last band of satin. It was designed by Martial et Armand



There are rumors abroad as to the shortcomings of this mauve and white striped mousseline skirt, but it isn't fair to repeat them, for the lady has her fingers crossed. Buzenet put a stop to the frock, wherever possible, by means of crisp white muslin frills, usually occurring in threes, edged with black velvet of a very narrow turn of mind

That the filmy stuffs of the summer mode may be safe from dust and equally safe from wrinkles, Maupas designs a coat of beige tussur silk (middle, above) so loose, so light, and so widely flaring that it but grazes their widest frills. The accenting lines are black



"A single rose against a background of nothing—c'est l'art.—Precious—Thank you for understanding me—," Robert Chambers made Iole's poet-father say. So this young person, obviously a disciple of his, posed her rose against nothing at all and herself against a mauve taffeta frock, with cream lace frills and silver ribbon—c'est l'art



Two photographs by Rita Martin

What Maude Adams is to America, Hilda Trevelyan is to London,—the heroine without whom a Barrie play would be only half a Barrie play. In "A Kiss for Cinderella," at Wyndham's Theatre, Mis. Trevelyan is a most kissable little London "slavey" who lives in a dream world of her own. Her dream, in which as Cinderella she captivates the Prince at the ball, forms one of the scenes in the play



© The Central News, Ltd.

Doris Keane in "Romance" has captured the town. London likes Miss Keane; it likes her play; hence it has no intention of allowing the States to claim her for months to come. But one can't play a rushing emotional rôle like that of "Cavallini," seven times weekly, without an occasional respite from London fog, so each week-end finds Miss Keane motoring out to the Surrey hills, just an hour from Town. Whether it is "the air there,"—as Vesta Tilley sings, or the garden, or the beechwoods, or the serene spacious old house, or the combination of it all, Miss Keane seems as fond of her newly acquired country place as Cavallini is of "Mille Fleurs." The photograph above was taken there recently during one of the week-ends



Julia James, as Beatrice Carraway, continues nightly to delight Gaiety audiences, who heartily agree that "To-night's The Night." In the pensive rôle of being photographed (left), she wears a very new frock, generously sprinkled with green-leafed apples and appropriately topped by a mist of apple-green tulle



© Foulsham and Banfield, Ltd.

Cyllene Moxon is a new stage beauty about whom London is talking—and who is he (or she) that can stop talking after he (or she) has Followed the Crowd to the Empire?

THE TAKING OF LONDON—AND FOUR OF THE ACTRESSES WHO PLAYED UPON THE TOWN UNTIL IT SURRENDERED

ART FROM OVERSEAS AT PITTSBURGH

THE usual International Exhibition at the Carnegie Institute in Pittsburgh was, of course, an impossibility in this year of wars, but its place has been filled with matters of much interest in the Founder's Day Exhibition, which opened on April 27 to continue until June 30.

The center of this exhibition is a collection of French painting and sculpture, of the years from 1870 to the present time. This collection was loaned by the Museum of the Luxembourg and has been exhibited at various cities here under the auspices of Miss Cornelia B. Sage, director of the Albright Gallery in Buffalo, who arranged for its loan to this country. It will be returned to France immediately after the close of the present exhibition. With this collection are shown works of art from the French, Belgian, Italian, German, and Swedish sections of the Panama-Pacific Exposition, and a group of about fifty English paintings.



The somber poetry of the Breton country has cast its spell over many a French artist, but seldom has it found more serenely beautiful expression than in "The Dark Pool, Finistère," by André Dauchez, which was shown in the contemporary French collection



The art of Sweden is, above all, an outdoor art, and even its women painters delight in the snow-covered hills and the air sparkling with cold. The intense alertness of the sport of skiing is clearly set forth by Elsa Backlund-Celsing



An amusing and very pleasing "tour de force" was "The Frog, or the Interrupted Toilet," by the contemporary French artist, Jean-Gabriel Doumergue



The retrospective collection of French art, loaned by the Luxembourg Museum, contained "The Men of the Holy-Office," one of those monastic scenes which have made so much of the fame of Jean-Paul Laurens



William Orpen, one of the ablest of the younger English painters, sustains his reputation as a painter of brilliant and revealing portraits in the study of Miss Wilson, one of his three contributions to the English collection



Gay little boots from Paris,
Hunting shoes to boot,
Flirtatious dancing slippers,
The wearer's mood to suit;
(It takes all kinds of shoes
to shoe a world).

THE SOLE END OF THE MODE



IF the eyes are the index of the soul, then the shoes are the eyes of the costume; and the modern wardrobe (to avoid occasional black eyes) must include as many moods and temperaments in foot-gear as in gowns and hats; for a costume must express but one mood. Gay little Parisian shoes have been known to quarrel vociferously with a sedately Quakerish frock, and a matronly gown to remonstrate duly with maidenly shoes. Hence it behooves the woman of fashion to look well to her heels.

From Paris come the collared shoes on this page—from Hellstern. The one at the right of the prospective purchaser at the top of the page is of dark blue kid piped with white kid and buckled with cut steel; the one at her left is of wine colored kid and patent leather; the pair of boots shown at the extreme lower right of the page is of white and silver brocade. These Hellstern shoes are imported by Cammeyer.

From this same shop are the gray suède slippers at the middle of the panel at the right. They are fashioned on the graceful long-drawn-out last, and the strap fastens with a single gray button. Also from Cammeyer are the two sports shoes shown in the panel at the left. The oxford is of ivory white buckskin with a rubber sole. The high sports shoes are of white buckskin and tobacco brown glazed kid.

If one prefers the tongueless slipper, there is one (from Slater) held aloft in the right hand of the meditative lady. It is of white suède with a jetted steel buckle placed high on the instep. New and very smart Slater buckles, shown in the right-hand panel, are of white metal enameled in black. The buckled colonial pump returns to favor this season. The two of black patent leather with cut steel buckles, shown in the vicinity of the lady's elbows, are from Hanan and Son. Slippers without buckles (from M. M. Bernstein) are shown at the top of each side panel. The strapped slippers at the right are of gray suède; the plain slippers at the left, of dark tan glazed kid.

A concomitant of slippers is the slipper bag such as forms the background at the top of the panel at the right. The rose colored soirée silk is edged with gold fringe and lined with white satin, and gold rings, which slip up and down, hold the slippers in place; from Le Chiffonier.

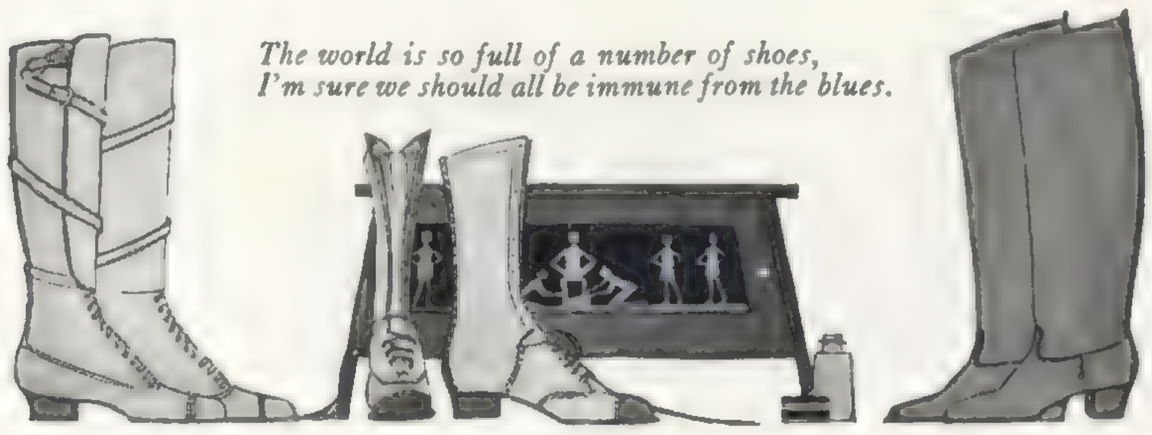
The three boots at the bottom of the page, in the middle, are from Abercrombie and Fitch. The puttee riding boots are of heavy tan leather. The tan leather camping boots are reenforced across the instep, and the tip and the strip up the back are of dark brown leather. The black leather riding boots are of the conventionally correct cut.

When one has selected the shoe, the next consideration, inevitably, is the stocking. At the extreme upper left corner are woolen sports stockings which come from Scotland. They are in various plain colors and the appearance of a stripe is due to the weave. On the same hanger is a white silk tie patterned in two shades of green. With an all-white sports costume, stockings of plain color and a colored scarf such as this afford an attractive note. The stocking which is under the close scrutiny of the lady is of white silk with a raised black Jacquard stripe. The stocking at the extreme right corner of the same sketch is of white silk with an entirely new weave of fine sheer stripes running around the stocking.

It has been a fad of the younger set when playing tennis or golf to knot about the neck a silk scarf of some plain color dotted with white, such as that shown at the top of the left-hand panel. The stockings worn with this costume should match the handkerchief in color. The sports stockings below the scarf are of heavy white silk striped in yellow. They are knitted like wool stockings and are almost as heavy. Only a limited quantity of these stockings can be imported, as there are few looms equipped to make them, and these looms are too few to supply the demand. The accompanying printed scarf is in yellow with the design in black. Just to the right is shown another pair of yellow silk stockings, which because of the weave appear to be lined with white; they are clocked in yellow. The stockings and ties on this page are from Peck and Peck, except the checked stocking at the top of the page, second from the right, which comes in various colors embroidered in matching or in contrasting colors; this is from Lord and Taylor.



The world is so full of a number of shoes,
I'm sure we should all be immune from the blues.





Two photographs by Ira L. Hill



A Knox sweater, designed with golf in view, is of knit green wool, sleeved, after the fashion of a jockey's coat, with green satin. The sleeves are made in England, and the wool comes from France—"Vivent les Alliés!"



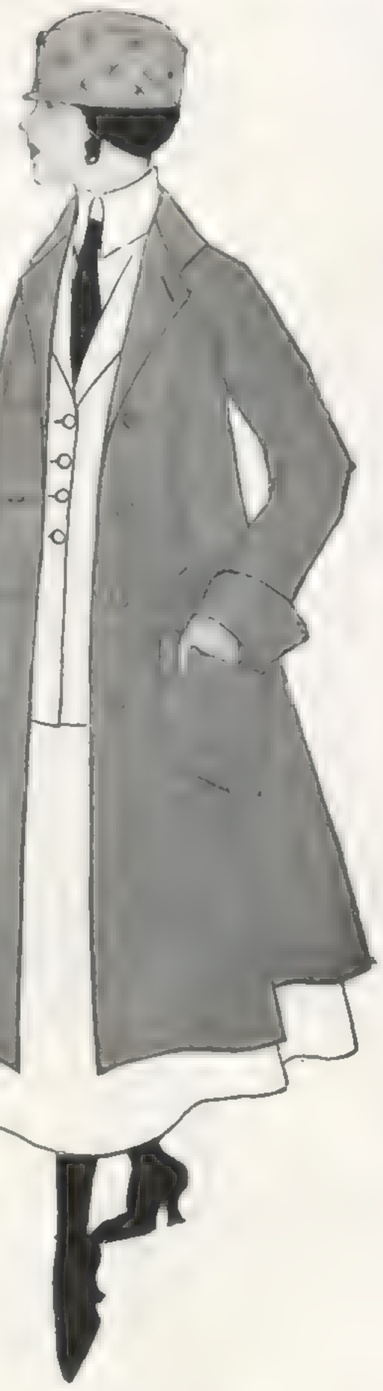


Knox made both the russet brown silk sweater, woven like a Turkish towel, with collar, cuffs, and belt of plain woven silk, and the white milan hat, peppered with yellow-centered blue dots and faced in yellow



The crown is of yellow angora straw and the brim—if one calls it that—is of patent leather, to provide a shining path for the self-important chicken of yellow celluloid. From Louise and Company

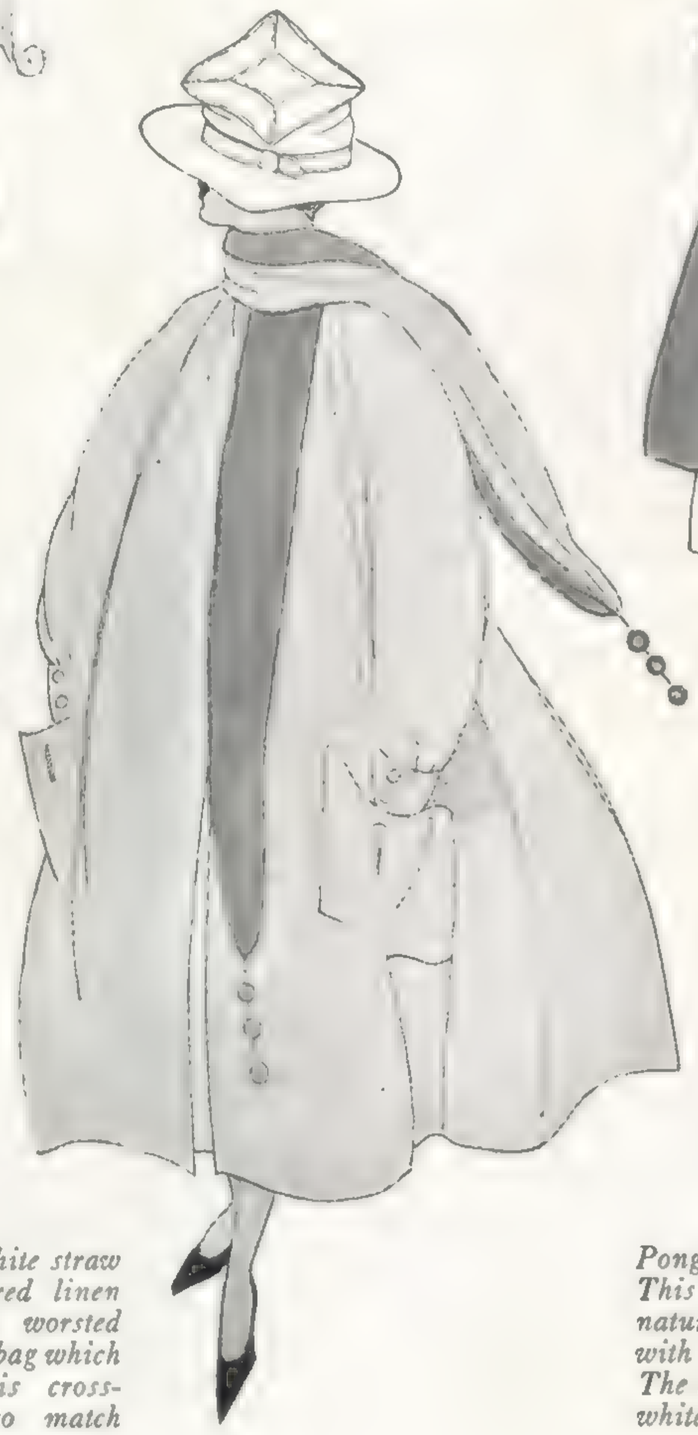
This version of the sports suit is of brown mixed material, rather like jersey, belted with black patent leather. A black and white striped ribbon band encircles the white milan hat. Suit and hat from Knox



This skirt is of gray and pale blue awning striped cloth, the blouse is of white handkerchief linen, banded with blue and gray stripes, and the lemon colored felt hat is faced with black liséré straw. Costume from Wanamaker



(Right) The white crêpe blouse is cross-stitched in red and has a red worsted tie and a red linen belt. The white linen separate skirt is particularly good for sports wear. Costume from Wanamaker



(Left) The rough white straw hat is tied with red linen and adorned with worsted flowers. The linen bag which trims the skirt is cross-stitched in red to match

The latest Abercrombie and Fitch edition of a raincoat is of lettuce green rubber, light in weight, and with the advantage of not sticking to itself. The Wanamaker hat is of tan suède, whereon shine blue and red painted stars

Pongee and more pongee, this year. This Knox motor coat is of natural colored Japanese pongee, with a scarf faced with tan satin. The hat (from Wanamaker) is of white kid, stitched in red and blue

MY COUNTRY COSTUME, 'TIS OF THEE

Only an Infinite Capacity for Taking Pains Can Perfect It, for Each Sport and Every Weather Must Have Its Own Costume, and Common Sense Must Censor Every Article



The Sports Shop for Women created this sports hat of blue and white linen

THE term "country clothes" is no longer, as in the days of our grandmothers, suggestive of primitive simplicity. To-day, in going back to the land, the smart woman takes thought for a multitude of diverse activities. Hunting, shooting, motoring, yachting, golfing, tennis, or polo, each demands its especial and, above all, correct outfit. To the sports requirements must be added those of climatic conditions; for hot days or cold days, sunny, windy, or rainy days, all demand their own particular preparedness, and it is obvious that preparation for the simple life demands a vast amount of concentration.

It may be noted, in connection with this idea, that the smartest women elect conservative lines for their daytime country clothes, even in this season of puffs and ruffles. The bouffant silhouette is reserved almost entirely for evening and for the comparatively few elaborate frocks for country club wear.



This rose and oyster white striped garden skirt is accommodatingly pocketed. For gardening, the pocket may be unbuttoned to kneel on. From Abercombie and Fitch

Among the present novelties of the summer are suits of jersey cloth for golf and other sports wear. Pongee suits and motor coats will also be worn more generally this summer than before. Pongee is, of course, the best possible material to wear for protection from dust. The sweater, new only in minor details, will be worn as much as ever.

The homespun country suit for shooting or for general rough wear is almost an essential for the cool days of September and October. Such suits are usually of a brown mixture, and they may be made with or without the regulation breast pockets.

There is an unusually wide variety of tub skirts, good from both the decorative and the practical point of view. Stripes have persisted, in spite of all prophecy to the contrary. The effects that can be produced with stripes are too good to permit striped materials to be laid aside. When such materials as imported English rep, light varieties of awning cloth, and linen duck are used, one is assured that the skirts will not lose their shape in washing. A new and smart material for sports skirts is sports satin, also called satin mohair and Georgette millinery satin.

Country hats have this season attained in the hands of their American designers a chic unprecedented here or in any other place, not even excepting Paris. For real beauty of line, coloring, and design, they are examples of what admirable effects can be produced with comparatively simple materials in the hands of the right designer.



The oddly belted skirt is of white English rep, the buttonless sweater is of lettuce green knitted silk, the scarf is of interwoven purple and white ribbon; and the hat is like the scarf on top, but it is faced with white milan. Entire costume from Abercrombie and Fitch

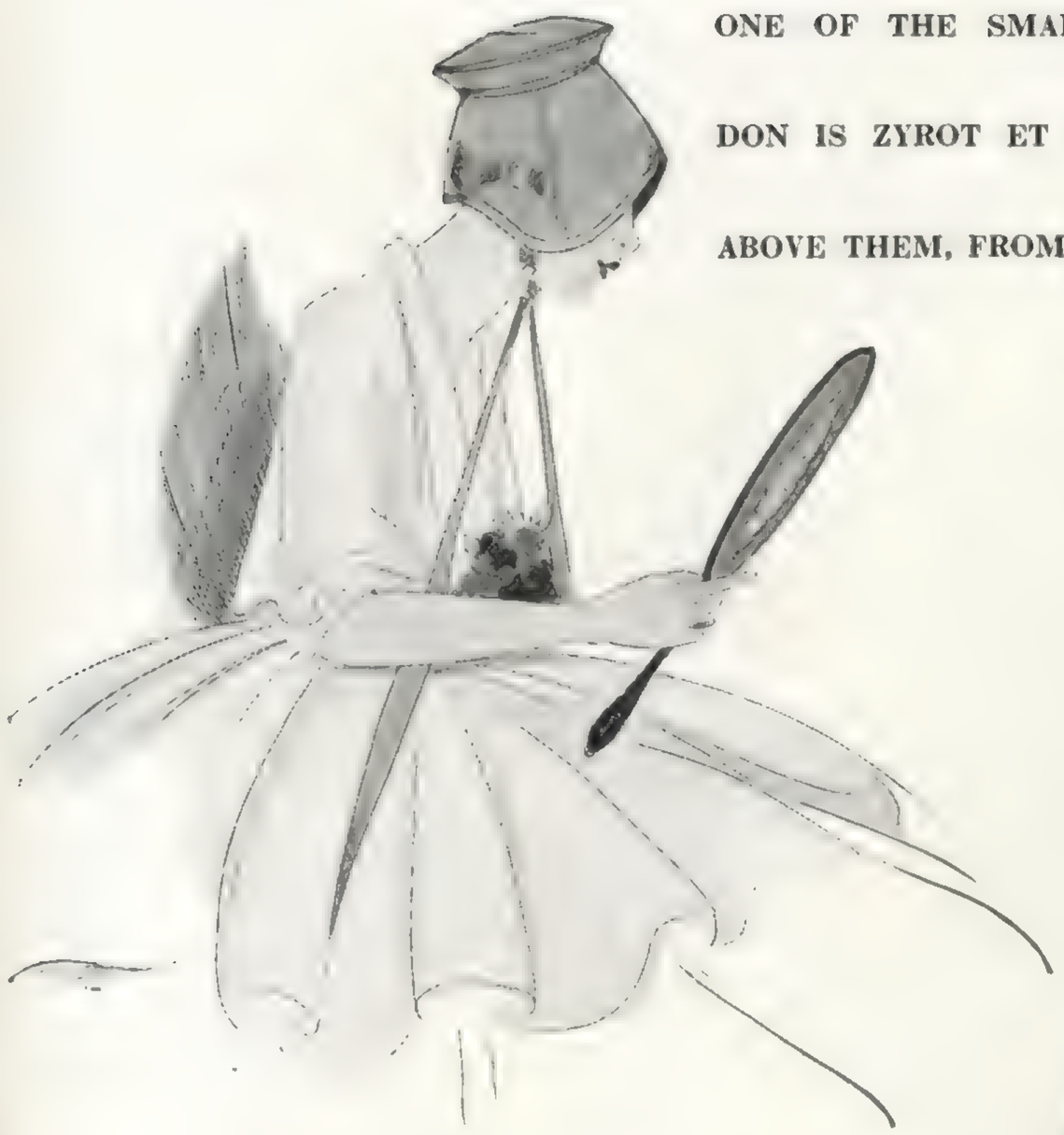


(Above) Should sports be only incidents in one's summer, there are unsportswomanlike costumes, too. For instance, there is this Kurzman frock (it is a Chanel model) of mousegray silk jersey, here intricately embroidered with dull gold, there painstakingly plaited



(Right) Poplin has decided to be popular for sports coats. This Kurzman model is of old-rose poplin with black collar and cuffs, still of poplin, and two black tassels

ONE OF THE SMARTEST SHOPS FOR MILLINERY IN LONDON IS ZYROT ET CIE., FOR BLOUSES AND ALL THAT GOES ABOVE THEM, FROM GOING-AWAY BONNETS TO BOUDOIR CAPS



She was up to her ears in her pink linen garden bonnet; but because she insisted on having a hearing the modiste inset two transparent pieces of the same shell pink just to give her ears a show



It is a little poke boudoir cap, this creation of biscuit net ruffles and ribbon. The ribbons are of apple green silk finished with stitching—stitching, just because it rhymes with "bewitching"





This was the "going-away" bonnet of the new Marchioness of Granby,—a poke of Tuscan straw tied with dark blue velvet over clusters of poppies, buttercups, and, to keep her ears company, tiny kernels of corn. The poke was lined with citron yellow lawn, and was draped, in true medieval manner, with citron yellow lace



Sunbonnet pink,
It is easy to think,
Is a spring-like most gardenfied hue;
But smock it still darker,
And which is the smarter,
The whaleboned pink bonnet or you?



One would never decry the Victorian "bonnet" were it always interpreted like this. It is a crown of leghorn, streamers and a tiny brim of green-blue velvet, a fluff of blue-blue plumes, and a crimson and a blue rose. Many models in this smart London hat and blouse shop are copied from now interned Old Masters

THE HATS OF LEWIS, ODETTE, AND MARIE LOUISE ARE BRIMFULL OF THE SPIRIT OF SUMMER



Lewis made a broad broad hat all of pink satin—not just pink satin, but dull pink satin. Then great pink and white apple blossoms were dropped in just the right places, and then, over it and under it and around it, was draped old-blue velvet ribbon



(Above) The great brim question was settled by the maximum amount of fine gray straw, that was plain. But when it came to the crown—well, fine feathers make fine crowns, Odette had been told, so Bordeaux plumage was decided on and an utterly irrelevant wing was added



(Above) Embroidered white muslin, folded a few times for no particular reason, an unsophisticated wreath of field flowers with a blazing poppy every now and then, and a bit of blue ribbon—Marie Louise told Paris this was a hat, and Paris murmured, "Oui, madame"



Things went smoothly for this small black satin hat until Lewis poised a tawny pink rose on it, just at the critical point. After that, the brim was rather biased. As for the black velvet bride, once it had been decorated with a "cocarde," there was no stopping it

Lewis is responsible for this hat of old-blue straw. The brim was rather backward, at first, but it was eventually persuaded to come to the front and show its blue silk facing. On the crown there is a mound of pink roses with blue leaves, for what's a little thing like Nature?

One vast sweep of pale blue straw—that's the hat itself. The trimming is an unassuming bit of black ribbon, tied in a gay and carefree bow, and a wreath of pink roses, for a Lewis hat without a rose is more than an exception this summer—it's a rarity

It is nothing more nor less than frill after frill of narrow white Valenciennes, a wreath of field flowers, and a bow of white-edged cherry ribbon; but all this would have been as nothing without that tilt in back that Marie Louise gave it at the last second

OF ODETTE'S FOUR HATS, TWO ARE VERY DISCREET IN TRIMMINGS AND TWO FAIRLY BRISTLE WITH THE IMPORTANCE OF THEIR AIGRETS; BUZENET FROCKS JUNE



An inquisitive little hat of brown satin and scantily plumed brown feather stems ends its brief career in an elongated but extremely alert question mark



The vogue for summer furs has spread even to the edge of this wide-brimmed hat of black straw; here it takes the form of a narrow band of ermine. The bow is of white grosgrain



This black satin hat is crowned with the stems of aigrets, spare as to plumage, and it is brimmed even more widely than is the wont of hats



The skirt, partly black tulle, mostly white organdy, is also mostly frills,—innumerable, perky, little frills; and the blouse boasts a few frills too. The white embroidery, above and below the yellow taffeta girdle, is clearly pointed out



Pink roses have a way of scattering their petals as they go, and, unlike most millinery rose gardens, this dark blue straw hat follows the course of nature; only one rose kept its pretty head



For commencement, perhaps, or perhaps just for the June day, she wears a frock of white linon, freely embroidered and combined with white tulle. The very important sash is of rose ribbon

EVEN MERE MORTALS CAN TELL AT A GLANCE THAT THESE BLOUSES COME DIRECT FROM "FAIRYLAND"



It doesn't conservatively stop at the waist-line; it rushes in where other blouses fear to tread and becomes a peplum. But then, it doesn't pretend to rise to the heights other blouses achieve. It is mostly of blue linon, but it owes its difference from other blouses to slabs of white soutache embroidery, held down with Irish crochet buttons



The sleeves of this white voile-de-soie blouse were ardently interested in shirring in the beginning, but that phase did not last long. Up one side and down the other marches a row of blue-embroidered white buttons, and a blue faille ribbon is hung casually around the neck

THOUGH IT IS DONE ON SHEER BRAVADO, THE BLOUSE PRESENTS A GAY FRONT TO THE WORLD



White linon was methodically embroidered in white, dotted with white crochet buttons, and topped with a tulle collar, still white; then the question of fastening came up. It was a long while before the fronts could be induced to meet, though they were just on the point, but they finally thought better of it and met each other half-way

The collar of this rose voile-de-soie blouse went just so far and no farther; so the work of trimming was completed by lines of openwork and companies of crystal buttons



Its scalloped collar and scalloped cuffs and its slim blue ribbons would really be enough, but there is the added charm of a color scheme of sulphur colored batiste and blue embroidery



A RESUMÉ *of* SOCIAL LONDON BEFORE *the* WAR

The Phoenix of New Society in England Rises from the Ashes of Old Customs

English Society Is Lost to Conservatism by Motors, Restaurants, and Americans

By LADY TROUBRIDGE

ONE of the topics at London dinner-tables (between the pear and the cheese) is the problematic new trend of English society after the war. To what extent will the old order change? A tempting subject for speculation, it inevitably brings into review the happy careless decade just gone.

For the last period of Queen Victoria's reign—to touch for a moment what now seems medieval history—one remembers that the supreme dictator of social London was the Prince of Wales. If he had not been the most loyal son and subject, or if the Queen had taken more interest in social matters, there might have been two camps in London at that time. As it was, there was but one; to be unrecognized by that authority was, socially, not to exist. To be bidden to the balls, to the famous garden-parties at Marlborough House, to the house-parties at Sandringham, to be included in the crowd thronging the Royal Enclosure at Ascot, these and other royal favors stamped the elect.

The Marlborough House set, of course, was at that time the source of gaiety. The State balls at Buckingham Palace, where the Queen never appeared, were such dignified functions that dancing seemed almost sacrilege. Yet the Queen, while indifferent to her social power, was tenacious of her real authority. People who forgot this were reminded of it. When Lady Antrim, for example, was taking her first turn of Waiting during the formation of Mr. Gladstone's last government, she is said to have whispered to a colleague behind the back of Her Majesty:

"I hope," referring to the new government, "that they'll make a lot of jolly new peers."

The Queen turned suddenly and fixed her with an eagle glance.

"'They,' Louisa," she said. "Who is 'they'?"

The Marlborough House set, while large and representative, had an inner circle of such intimates as Lord Marcus Beresford, his delightful brothers, and Christopher Sykes, Harry Tyrwhitt, Arthur Ellis, and, later on, the Marquis de Soveral—that witty Portuguese nobleman. At this period the beautiful Lady de Grey, now Marchioness of Ripon, and Miss Julia Stonor, now Marchioness d'Hautpoul, were the inseparable friends of the Princess of Wales, who later became Queen Alexandra.

RESTAURANT LIFE

There was, however, very little real mingling of different social sets. No one could then, by buying a ticket, dance next a duchess, or skate in the smart whirl at the Holland Park rink on Sunday afternoon. Restaurant life, as understood to-day, had just begun to exist. Willis's Restaurant, King Street, St. James's, on the site of the old Willis's Rooms, was one of the first smart restaurants, although the Prince of Wales, at an earlier date, patronized a fashionable rendezvous called The New Club, where people, for the first time, dined, then danced, as they do now at the Savoy or Ciro's. For the daytime there were the placid joys of coaching, riding, and driving in the Park, with the box seat of a fashionable coach at the meet of the Four-in-Hand Club as a coveted distinction.



Two photographs © Mme. Lallie Charles

During the last period of Queen Victoria's reign when the Prince of Wales was the supreme dictator of social London, the Honorable Julia Stonor, now the Marchioness d'Hautpoul (left), was an inseparable friend of the Princess of Wales, now Queen Alexandra

The marriage of peers with actresses began then with that of Lord Orkney to pretty Connie Gilchrist of skipping-rope-Gaiety fame. Slightly earlier was the rage for the professional beauty. Mrs. Langtry, the Jersey Lily, whom artists found well-nigh faultless, Mrs. Wheeler, of rival loveliness, Mrs. Cornwallis-West, who had an independent position of her own and later on became the mother of the present Duchess of Westminster and of the Princess of Pless, were among those most admired. The peculiarly decorative place they occupied in society has never been filled in quite the same way.

Brilliant hostesses there were then. The Marchioness of Salisbury, the wife of the great politician, Georgiana (Lady Dudley), the Duchess of Abercorn, Lady Lansdowne, and the Rothschilds, all entertained lavishly. About this time—although the social kaleidoscope turns so quickly it is difficult to fix the date—the American hostesses first became a power in London. In many cases, they were the wives of Englishmen, and, with their marvelous adaptability first assimilated the customs of their adopted country, and then, *à l'Américaine*, changed them for the better.

THE AMERICAN INVASION

Among these initial Anglo-Americans were both Duchesses of Manchester, brilliant Lady Randolph Churchill, Lady Essex, formerly Miss Adela Grant, Lady Naylor Leyland, who was Miss Chamberlain, and Lady (then Mrs.) Arthur Paget. Scores of others came into the ranks at a later date. It was a moment when ceremony was chic. Balls began at one o'clock with the men strolling in from the neighboring clubs. They did not dare to treat their hostesses with the want of ceremony that later became fashionable, nor did they fail to ask the daughter of the house to dance. Three dances with the same partner was the conventional limit. Flirtations met dowagers' frowns. Yet, in the face of this the tide turned. Wealth began to assert itself with rank and, no doubt wisely, the barriers were relaxed. Many things contributed to bring this about, but the principal conjurors were the motor-car, which was responsible for the week-end habit of leaving London from Friday to Monday, and that disturbing distraction, restaurant life. The Carlton, the Ritz, and the other great hotels that sprang up became a part of social existence. All sorts and sets of people, to adapt Walter Besant, dined under the same roof; dined and observed each other.

The third conjuror was the universal craze for dancing. From the

(*Continued on page 88*)



From the painting by Harper Pennington

Lady de Grey, now the Marchioness of Ripon (middle above) was one of the inner circle of intimates in the Marlborough House set

Mrs. William Cornwallis-West, mother of the Duchess of Westminster and of the Princess of Pless, was a famous beauty of English society

IN THE ENFORCED ABSENCE OF ENGLISH MEN, ENGLISH WOMEN MAKE UP SOCIETY

"ENGLISH SOCIETY" IS A TERM SYNONYMOUS THESE DAYS WITH "WAR CHARITIES"



© E O Hoppé

To Lady Juliet Duff (above) now falls the control of the magnificent estate of "Vaynol Park," in Wales; for her husband, Sir Robert Duff, was killed in France in October, 1914 (he was lieutenant in the Second Life Guards), shortly after succeeding to the estate, and her son, Charles, is but nine years old. Lady Juliet Duff is the only daughter of the fourth Earl of Lonsdale, and niece of the present Earl. Her mother, the Marchioness of Ripon, is a sister of the late the Right Honorable Sir Michael Herbert, uncle of the Earl of Pembroke and well-known in America, as he was one-time British ambassador at Washington. Lady Juliet Duff is active in many charitable enterprises, and has personally raised half a million dollars for the Charing Cross Hospital



© Alice Hughes

One of the most beautiful of the younger set in London is Miss Vera Dugdale, daughter of Colonel Frank Dugdale, equerry to Queen Mary and extra equerry to the King. Her mother, Lady Eva Dugdale, is the niece of the Earl of Warwick and Woman of the Bedchamber to Queen Mary



Two photographs from Foulsham and Banfield



One of the very smart weddings of the London season was that of Mrs. Claude Levita (above) to Lord Savile. Lord Savile was for many years in the diplomatic service, at Brussels and later at Athens, and was afterwards in the Foreign Office. He was among those who were particularly favored with the friendship of King Edward. It became the regular practise of the King, accompanied by Queen Alexandra, to go to "Rufford Abbey," the famous old Nottinghamshire seat of Lord Savile, for Doncaster and the shooting

Mrs. George Foster Earle is the daughter of the late Colonel FitzGeorge, 20th Hussars, and granddaughter of His Royal Highness, the second and last Duke of Cambridge, a cousin of Queen Victoria and for many years before his death in 1904 commander-in-chief of the British army. The late Duke was two months older than his royal cousin, and, for the two months before Victoria was born, was in the line of succession to the throne. At his death his dukedom, with the earldom of Tipperary and the barony of Culloden, became extinct



© Mr. and Mrs. Braden

Mrs. Felix T. Rosen (Miss Mary Bishop Harriman, the only daughter of Mr. J. Low Harriman) was married in the chapel of St. Bartholomew's Church, on the anniversary of the wedding of her grandparents, the late Mr. and Mrs. Oliver Harriman



Photograph by Campbell Studio



© Marceau

Mrs. Walter L. Richard, who before her marriage was Miss Oroville Wooster, the daughter of Mr. Philip Wooster of New York, and the niece of Mrs. Claus Auguste Spreckels of San Francisco and New York, was married in the chantry of St. Thomas's Church. Mr. and Mrs. Richard will make their home in New York

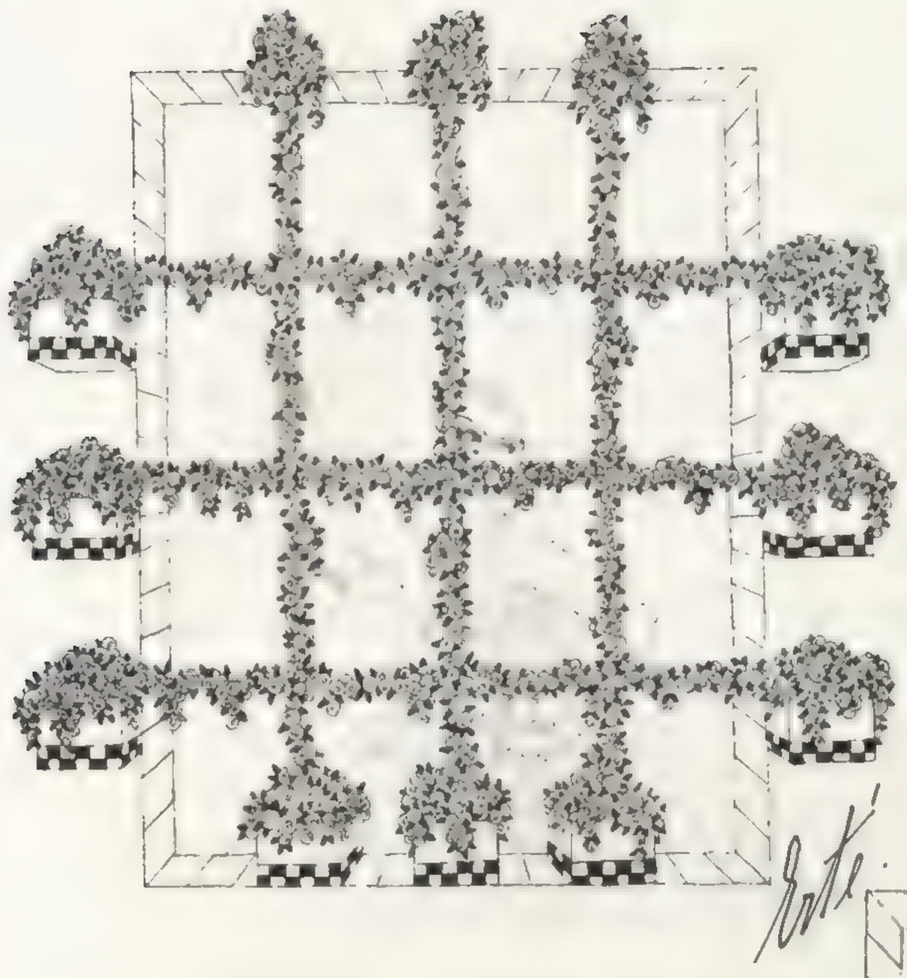
OF THREE APRIL BRIDES, ONE WAS MARRIED ON THE ANNIVERSARY OF THE WEDDING OF HER GRANDPARENTS, ONE HAD A NAVAL WEDDING, AND ALL HAD CHURCH WEDDINGS

One of the prettiest weddings of the spring was the naval wedding of Miss Barbara Thaw, the daughter of Mr. Alexander Blair Thaw, to Lieutenant Scott B. Macfarlane, U. S. N. The wedding took place in the Church of the Heavenly Rest. As the bride and groom left the altar, the six lieutenants who acted as ushers drew their swords and, raising them, formed an arch for the bridal train

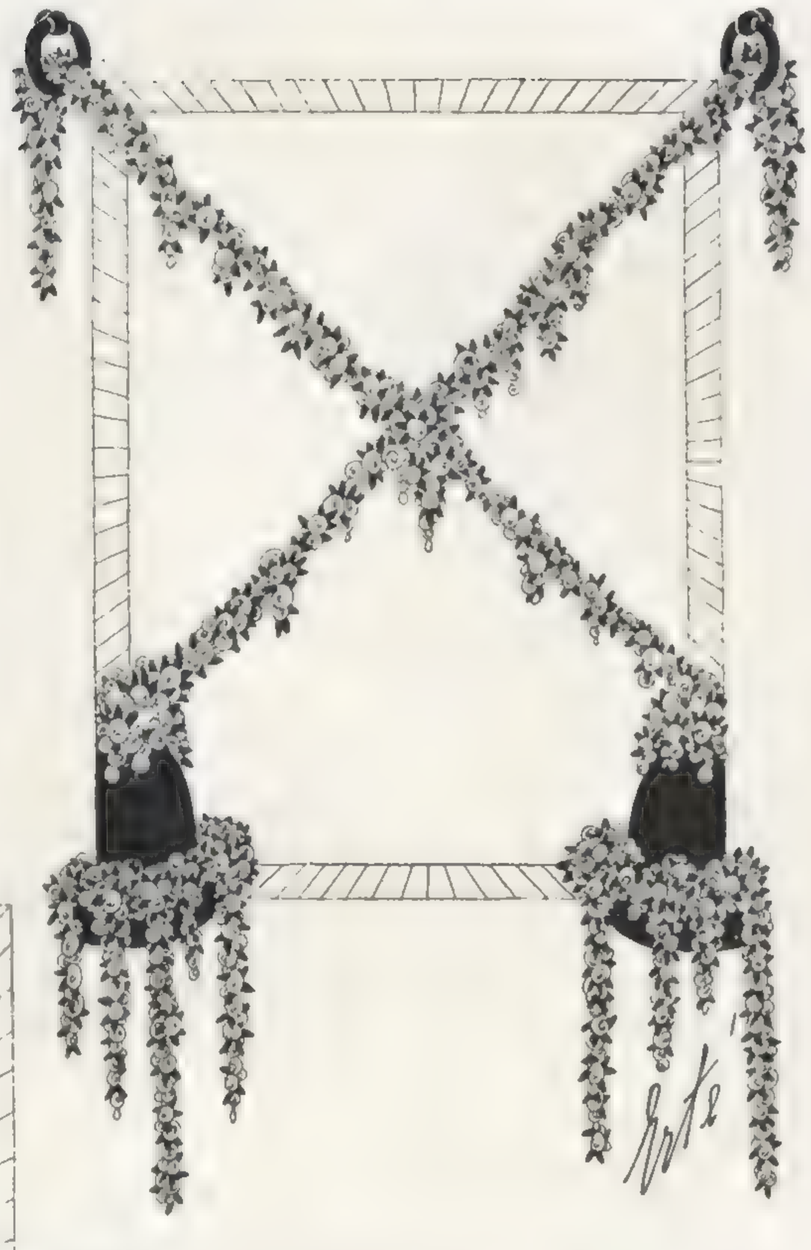
THE TALKING WINDOWS

By the Magic of the Window-box Erté Gives the Gay Language of Flowers to the House

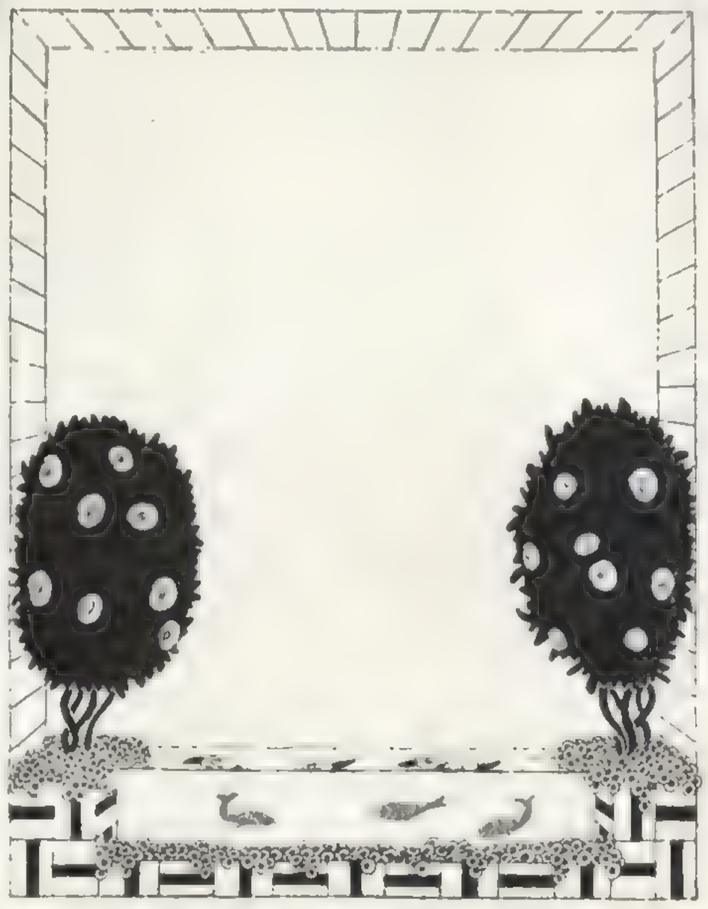
By
MADAME RAMON FERNANDEZ



Visions of romantic Spain, where the fair Señorita sits behind the iron grill of the reja listening to the impassioned words of the lover outside, are evoked by this flower-twined lattice suited to the brilliant days of summer when one need not fear to shut out the light



The roses which play a leading rôle in all Pompadour decoration give the name to the "Pompadour Window" (right), crossed by flowery garlands growing from pots of Persian faience



Undoubtedly our very dispositions will become more amiable when the light shall enter our homes over such engaging decorations as that suggested by the "Butterfly Window," which combines goldfish and blossoms

THE fisherman of Sorrento or the peasant of Sicily has only a modest dwelling; a heap of straw replaces the bed, and the moon is his only lamp. But what need has he, in that divine country, to sit beneath a roof mending his nets or braiding straw, while before his door and climbing over his one window, heaven places the jasmine or the pale clematis?

Instead, he comes out and sits upon the door-sill of his house, where, as the sun sinks lower and lower, he is present at the most glorious events, before a sea flecked with the brilliant light of the setting sun. It is a hymn of beauty which is sung in that corner of the earth before the gentle and dreaming peasant of the country of the gods.

For those who feel the spell of eternal beauties, after the elements themselves,—the earth, the water, and the winds of heaven,—is there anything more beautiful, more wholly one with nature than flowers, whether modest or gorgeous? Is there anything more stirring to the imagination than their perfumes, languorous, sharp, or troubling, like our manifold sensations? Leaves and flowers are our companions, our friends. We shall never live without them, for after having filled every corner of the house with them, we now wish for flowers before our windows, above our doors, everywhere outside our houses, as if by their aid we would beguile the vain waiting for the glowing sun which our western climates rarely know.

In our great smoky cities, it is not the sun which maintains the perfumed jasmine, as it does before the Italian peasant's hut; it is made to grow here through the greatest care and our finest taste. All the poetry of nature is brought through our windows to us by the tall sweet stalks of the hyacinths, the round blossomed clusters of rhododendron, or the delicate lines of blue which the dainty forget-me-not gives.

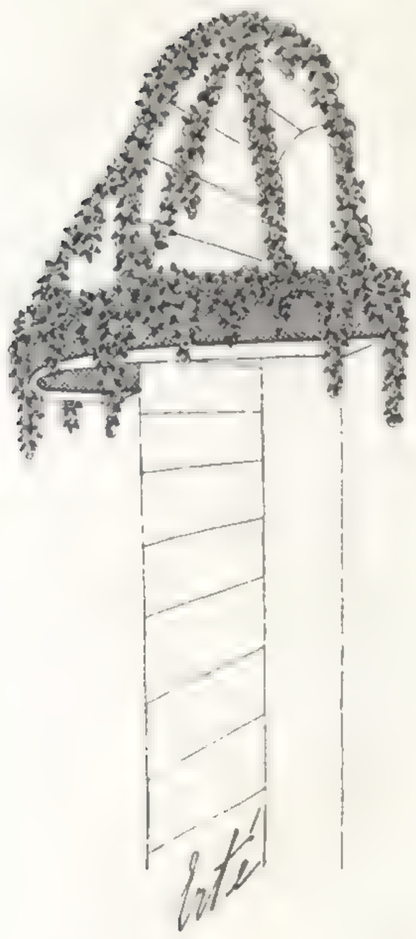
Whether the winter days be gloomy or gay matters little to us, if the windows of our house open, like happy eyes, on the gaiety and perfumes of flowers. Life will seem the finer to us for these blossoming things, and their influence will be felt in all our spontaneous acts.

I have always noticed that a serene philosophy sustains me through those days when, on rising, my eyes rests upon a loved horizon. So I have confidence in the enchantment which would be shed over the day if we awakened to the light of every sort of flower entering the room with the daylight. Without realizing it, we should become less nervous. Our delighted eyes would render our very dispositions more agreeable, and when we returned after any absence, the house, draped in its garlands of flowers, would seem to smile a greeting through its speaking blossoms.

For they do speak, the flowers, and it would not be a bad idea to express our own feelings in this charming language, according to time and season. When we were dreaming or languid, we would have placed at our windows flowers of the color which expresses our feelings, just as we make our feelings the guide in choosing robes or coiffures.

In the eighteenth century, there were coiffures *à l'Ingénue*, *à la Langoureuse*, and *à la Coquette*, coiffures of a charming eloquence, which betrayed the mood of a woman better than any conversation. In the same way, the form and color before our windows would tell the friend who knocks at our door in what humor he shall find us.

(*Continued on page 100*)



When twined with white flowers, the "Karenine Overdoor" is like some wonderful sort of many-branched icicle

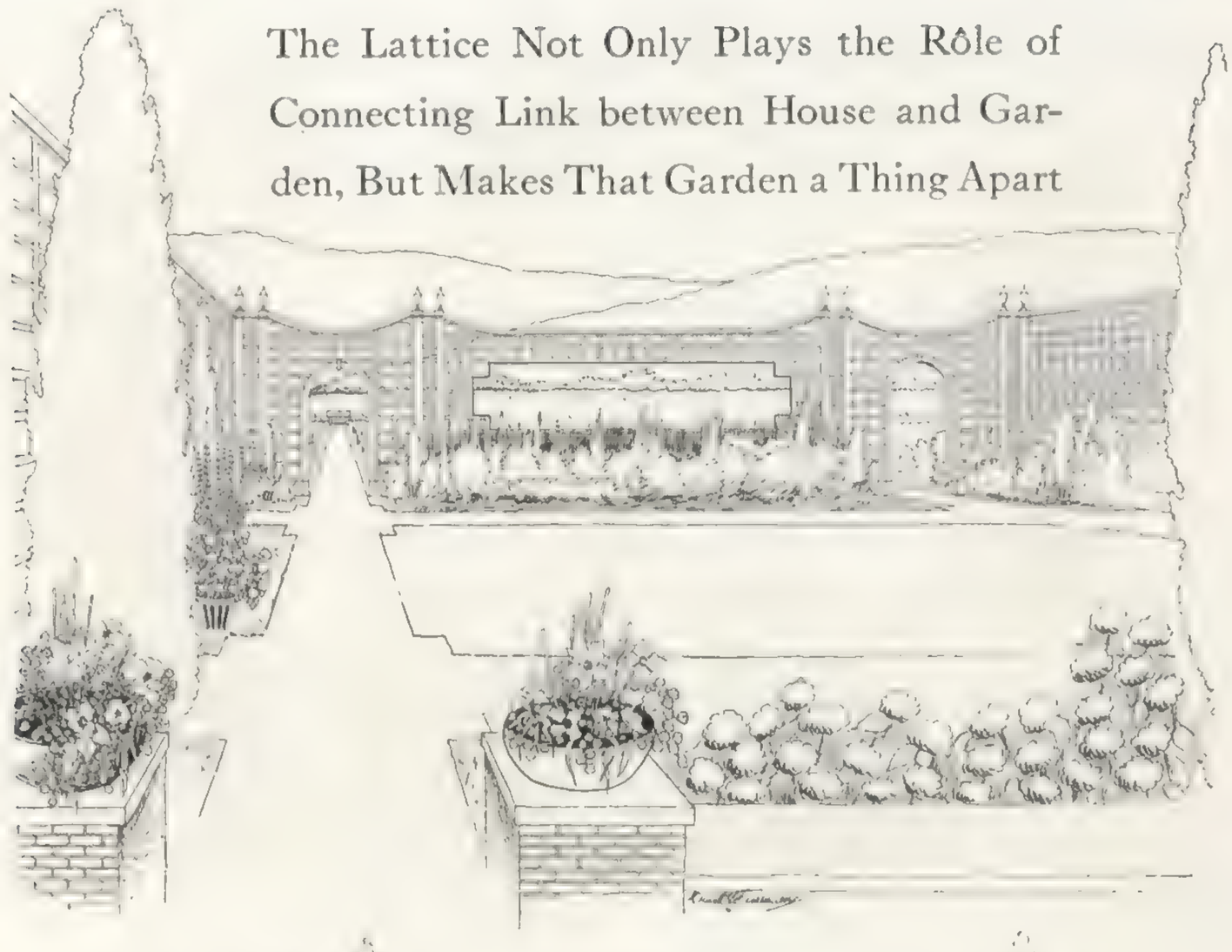
A veritable jewel is the "Roxane Window" with its boxes of ivory and ebony, held together with gilded nails, and its rose pink geraniums nodding above Easter marguerites



The Second Empire lives again in the imitation tiles and tasseled silk at the "Castiglione Window"

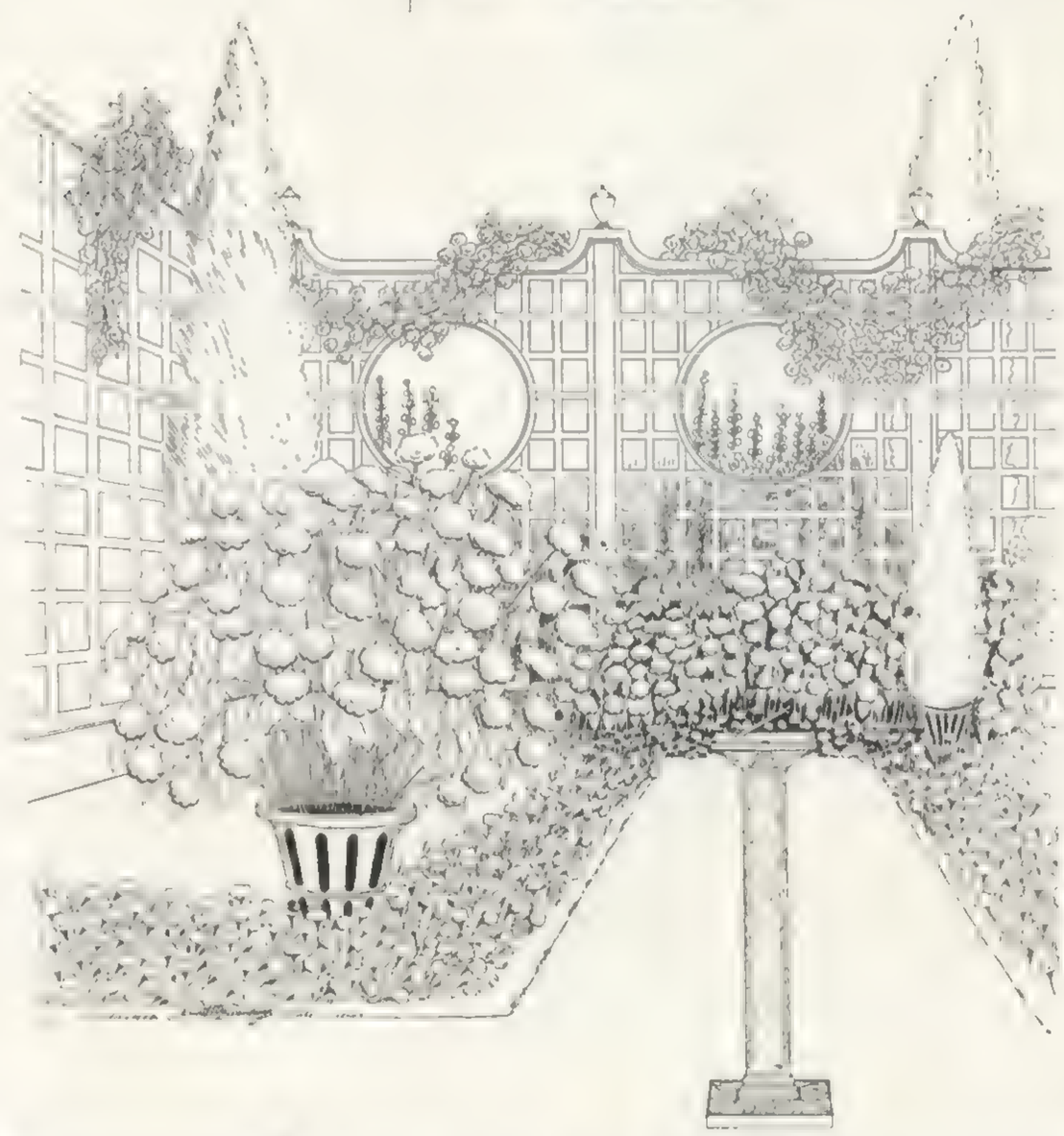
CONSIDER THE LATTICE

The Lattice Not Only Plays the Rôle of Connecting Link between House and Garden, But Makes That Garden a Thing Apart



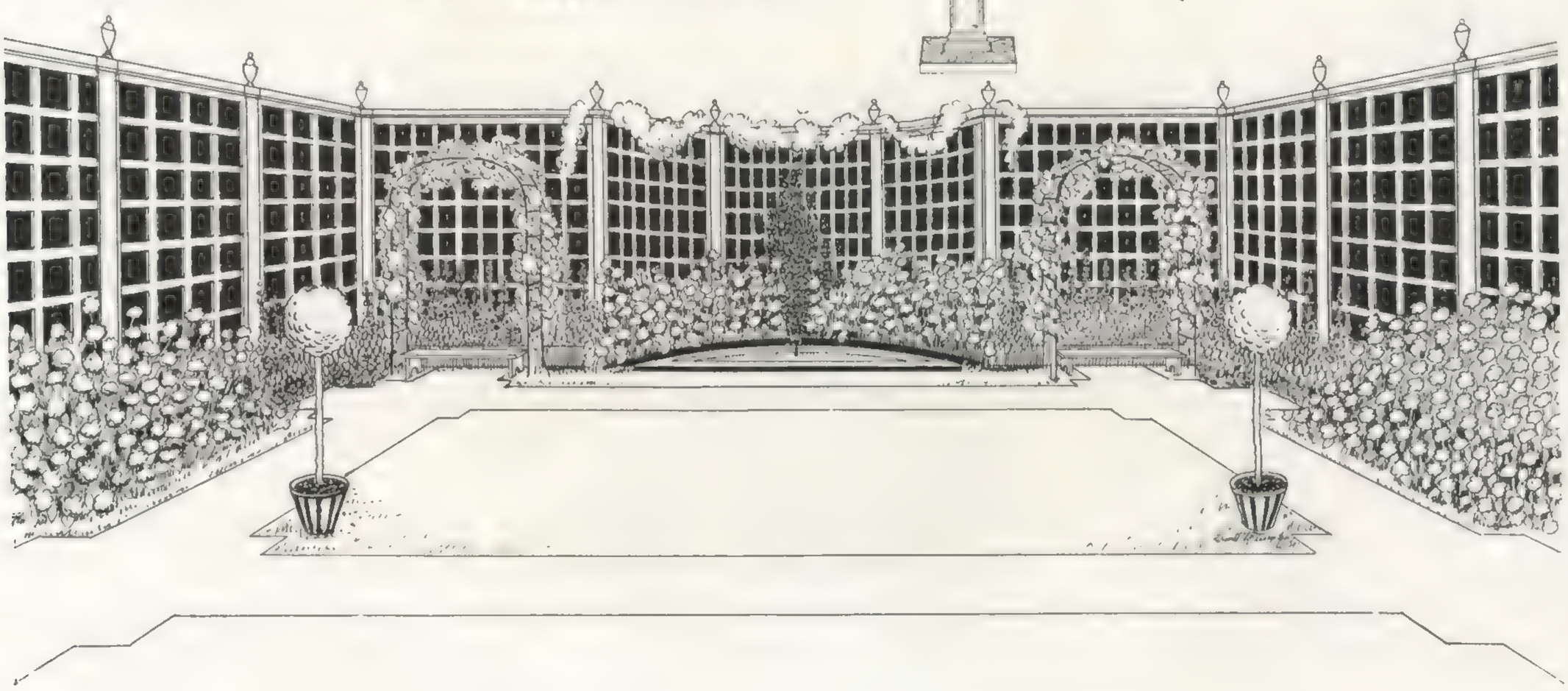
A garden as formal as that above requires a lattice just as formal to surround it; but formality need not mean any sacrifice of beauty. The lattice may be painted white or green, and the openings in it give a charming effect of framing a favorite bit of the great outdoors. By taking thought for the seasons and by mixing the color scheme with brains, one may keep one's garden in a state of continuous bloom and make it a thing of beauty from the last snow till the first frost

(Below) The lattice solves two problems,—that of connecting the garden with the house and that of enclosing the garden away from near neighbors. This particular lattice makes one's garden absolutely one's own, for it is backed with green-painted boards, against which the white latticework shows in bright relief. Black and white striped pots add agreeably unexpected touches



Hollyhocks nod through the openings in this lattice as if to bow to their hosts of friends within the garden. Experience and experiment have evolved this method of planting, among many others, to make the garden one continuous success: in early spring, daffodils, yellow iris, tulips, and crocuses; in early summer, climbing roses, Japanese snowballs, spiræa, mock orange, forget-me-nots, lilies-of-the-valley, and lilacs; while hollyhocks, poppies, hydrangeas, nasturtiums, and chrysanthemums start in midsummer and end the season in a blaze of glory

Three designs for lattices by De Witt H. Fessenden





Encompassed by an ancient moat and set in the midst of great stretches of gardens, "Crowhurst" stands where an eleventh century dwelling stood. "Crowhurst" itself is the enlargement and the restoration of a fifteenth century house,—so clever a restoration and enlargement that it has the time-honored look that only centuries or consummate art can give

The COUNTRY HOUSE *of the* DUCHESS *of* MARLBOROUGH

"Crowhurst," in the Surrey Hills, Is the Rehabilitation of a Fifteenth Century House

Century-worn Stone and Timber, Encompassed by a Sullen Moat—That Is "Crowhurst"

IN the heart of the Surrey Hills there stands a fine old black and white half-timbered house. A flower-fringed moat, silvery and still, encompasses it, and acres of formal English gardens lie about it. In the spring sunlight, its moss-covered stone roof has the bloom of pale green velvet; later, it turns to gold beneath the midsummer sun, with the warm bright green of the lichen broken by glints of the patriarchal gray of old stone.

A PICTURE OF SUNLIT PEACE

These roofs are one of the chief beauties of the place and they stretch to great extent over the many long low buildings. There are ancient granaries and barns, idle in the sunshine, like country churches of forgotten faiths; there are dairyhouses with dove-cotes peering over the eaves; there is the main building with wing after wing spreading leisurely out. Tall English trees brood over the whole scene, and there are no sounds save the murmur of brooks hurrying on between forget-me-not banks, the tinkle of distant sheep bells, or the tolling of the bells that call to matins where some tiny chapel burns candles to the Virgin.



A venerable stone arch, dating from the fifteenth century, marks the entrance to the rose garden. The iron grill, designed by George Crawley, the architect, has motifs of graceful flowers rising from elaborate pots

As early as the eleventh century a dwelling stood where "Crowhurst" stands to-day, encompassed by the very same moat. It was, undoubtedly, one of the earliest of English fortified places in Surrey, and the moat remains precisely as it was then, fifteen feet wide and grimly deep, with the somberness that comes of long centuries of deep reflection, despite the bright array of violets and cowslips, the gay army of roses and wild thyme nodding on its banks. Two stone bridges span it, just as they did in the days when the Wars of the Roses raged through England, and though the portcullises have gone, the house retains its medieval mien. It is possessed of a most expressive air of aloofness, as if it never forgot its rôle as a refuge from the distractions of social life. The world is far away, when one is surrounded by the hills of Surrey. As the crow flies to "Crowhurst" it is but a motor-streak from London, but the crafty Surrey country piles up its undulations before the uninitiated motorist and the trip stretches to a long and tedious one.

THE VENERABLE MAIN WING

The main part of the house is the earliest. In it are the Duchess of Marlborough's own room, a small



The bowling green—yes, a true seventeenth-century bowling green — stretches its close-cropped level turf between the moat and the gardens. It is bounded on one side by a straight and narrow flagged path, rose-bordered ("Crowhurst" is justly proud of its rose walks), and on the other side a flower border edges the moat



A long grass path, smooth as the proverbial velvet, sweeps between broad borders of many-colored flowers. They are finely massed borders, and the stately English flowers that grow within them, raise dignified heads almost as high as the gracefully slender pillar. A sun-dial marks the crossing of a second grass path

fifteenth-century apartment built entirely of oak, with massive uprights and panels, a little "oratory" which opens out of the Duchess's room and has a bow window extending over the deep-recessed porch, and the monumental hall, the ceiling of which is the handsome open-timber roof. Apropos of the roof, it boasts an ancient and honorable smoke hole which has come down from the days before chimneys were even thought of, though it is boarded over now, needless to say, and gone is the quaint louver, or cap, that served to keep the rain from pouring in on the heads of unwary guests.

One of the most interesting details of the house is a small window in the Duchess's room. It had been boarded up for two or three centuries, but when it was uncovered, the original leads and glass were found in perfect condition. The great parlor is of the early seventeenth century, and is an extremely fine room, with a ceiling of heavily molded timbers and massive oak panels. Faint traces of gilt decoration, checkered in time-softened gold, green, scarlet, rose, and blue, are still definite on the panels. A gorgeous interior it must have been, at about the time when Sir Walter Raleigh was reveling in the fragrant luxury of his first pipe. The ceiling of the great parlor forms the floor of the vast bedroom above it, for in the manner now happily obsolete, boards were laid directly on top of the beams—an ingenious method, but one far from sound-proof.



This self-same moat has cause for its reflections, for it has seen many things. Back in the eleventh century, spanned by the very same bridges, it surrounded the house that then stood where "Crowhurst" now stands. Gay little blossoms nod pertly beside it, but despite its fringe of flowers it is deep with a somber depth which bespeaks feudal days

STONE FIVE CENTURIES OLD

As an example of early timber work and of the beauty of old Horsham stone, "Crowhurst" is unrivaled in England. In its extension and rehabilitation, all the old stone (much of it bore the marks of the five centuries that had passed over it) and all the old timber on the place were utilized. For the new material required, the standard of construction was the standard of that centuries-gone period when "oak was cheap." Beams of tremendous thickness were sunk lengthwise in the white plaster. Certain of the timbers used where special strength was needed were cut out of a solid oak trunk, just as beams were hewn from whole oak trunks in the medieval days. The work of restoration was done by George Crawley, an architect well known in New York, inspired by the rare appreciation of the Duchess, and it was done with such art that white plaster, old oak, old rose-red brick, and old stone have been allied at "Crowhurst" in a mellow and harmonious whole.

A BEWILDERING ARRAY OF GARDENS

The gardens of "Crowhurst" are beautiful beyond the usual beauty of gardens. There are rose gardens and rock gardens, Dutch parterres, old herb gardens, flower-framed "cutting gardens," peach and apricot "walls," and an invitingly extensive kitchen garden; and there are borders of dignified old English flowers, turf tennis courts encircled by a half moon of great limes, and rose walks along the level turf of the seventeenth century bowling green. As a climax, there is an outdoor theatre, a *théâtre de verdure*, with wings of clipped yew and an elevated stage of velvet turf.

For a century or so "Crowhurst" was in the possession of one family, the Gainesfords. A relic of the first Gainesford is an old granary. It has an open-timber roof and an outside staircase. A newer picture is the vista of flowers seen through the wide entrance that bisects the old barn. It is an amazingly wide entrance, and it was made so for a purpose, for it was through it that great loads of hay were brought in the days when Henry the Eighth and Anne Bullen went by coach through Kent.



The barn has attained the ripe age of three centuries. Its entrance is no upstart of a door, but an ancient "hay opening." Loads of hay were brought through it, in the days when bluff King Hal and sweet Anne Bullen traveled through Kent by coach. Now it serves a loftier purpose—it is an entrance to the gardens



Photograph by Mr. and Mrs. Braden

MRS. OLIVER CARLEY HARRIMAN

Mrs. Oliver Carley Harriman, before her marriage a year ago, was Miss Loise R. Bisbee, the daughter of Mr. Eldon Bisbee. Mr. and Mrs. Harriman are spending the summer at Bedford Hills, Westchester County, where Mr. Bisbee has a country place

BUTTONING AND UNBUTTONING AND SUICIDE

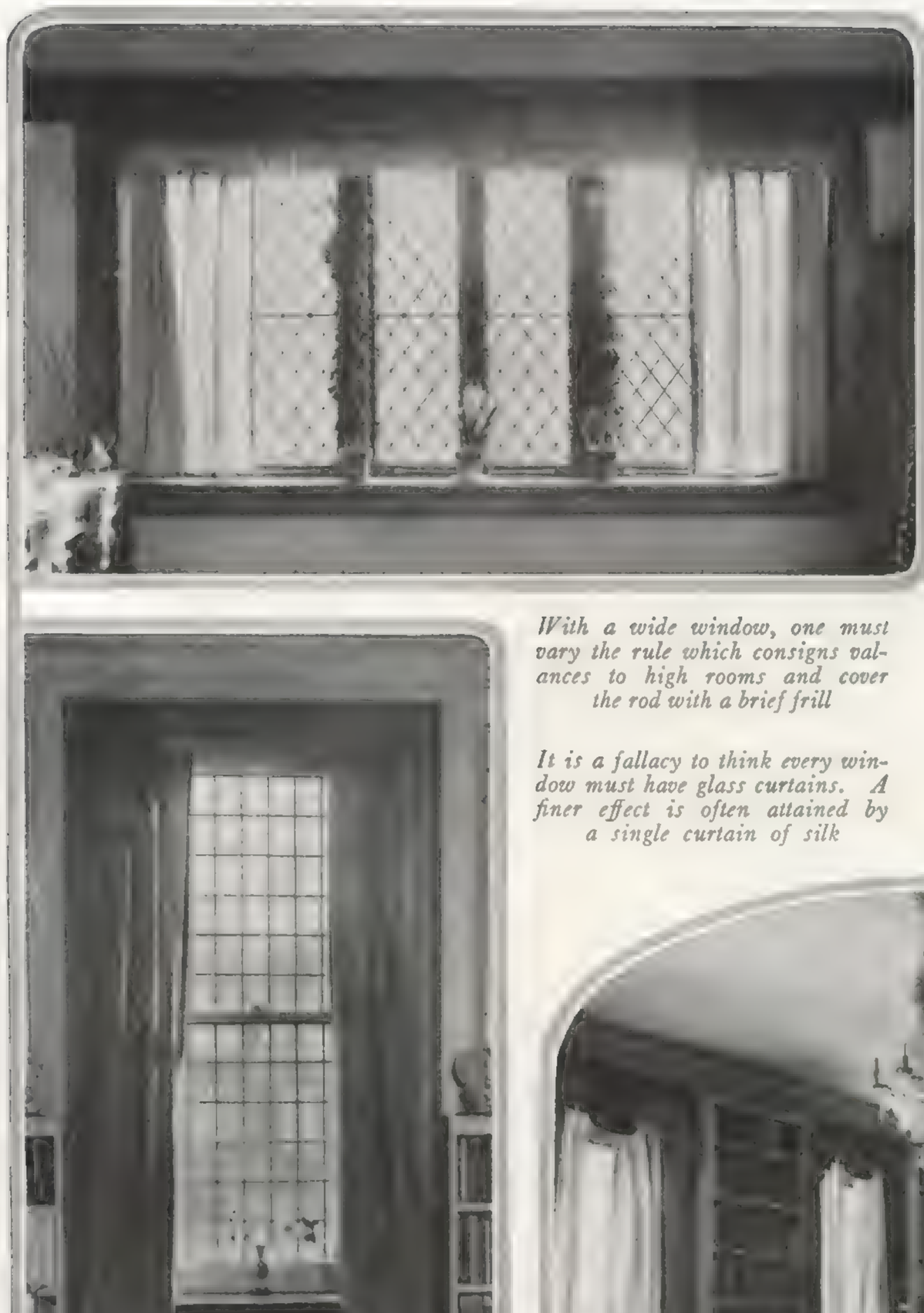
Easier Is It to Endure Loss of Fame, Friend, or Fortune than to Face the Monotony of the Weekly Seven-Times-Repeated Shave or the Ennui of Buttonings and Unbuttonings

WHEN somebody, remarking a look of worry upon the face of President Lincoln, expressed sympathy with him in the midst of the secession movement, he answered whimsically, "It isn't secession that bothers me; it's that postmastership at Bungtown." Harassed by eager place-hunters at the opening of his administration, he said he felt like a man who was renting rooms in one end of a house while a brisk conflagration raged in the other end. Lincoln had his full share of life's little tragedies—domestic, financial, political, military. Not the terrible disasters of his great armies, but rather the petty importunities of office seekers, the mean ambitions of military men, the small suspicions of statesmen and near-statesmen, and the follies of a domestic partner who once thought she had married beneath her, tried the sinewy nerves and the invincible patience of that great and good man. So with most of us; our hair grays not with sorrow, but with repeated petty annoyances is brought to the grave. There is dignity in great trials; there is heroism in facing the loss of health, of fortune, of friends; but how little credit does the world give any one for that heroism in detail which is required to meet life's little tragedies without flinching! There is sound wisdom in Tennyson's ""Tis better to have loved and lost than never to have loved at all," for to have known a great happiness is much, while the discipline of a great sorrow is of incalculable value. The philosopher who endures the toothache patiently, however, has merely his patience for reward, and small credit with those who look on.

WE all understand in some degree the Frenchman who committed suicide because he was "tired of buttoning and unbuttoning." Man greatly needs an invention that will enable him to touch a button and find himself in an instant state of nature. Dreamless sleep should be his who could creep into bed without the preliminary half-hour of preparation. It requires a sound philosophy to do, day after day, those accustomed routine things without which men can not live in society, and the race will be forever indebted to him who shall suggest an infallible method of evading the irksomeness of daily, recurrent, trivial, necessary tasks. Anthony Trollope's father, while shaving, used to hear young Anthony repeat his Latin lesson, meanwhile plying the razor with one hand, grasping the lad's ear with the other, and viciously tweaking the tender member at every false quantity. No doubt the exercise robbed the father's daily morning task of monotony, though it must have been distressing to the son. Some men grow to have an invincible hatred of their weekly six-times-repeated journey to railway station or office. No doubt the prayer wheel was invented by a devout man appalled to find his morning and evening mood too often far from truly prayerful. It is easier to forgive the actual injuries of one's brother seventy times seven times, than to endure his daily repeated commonplaces for a single month. Curiously enough, the best that most of us can do for our friends by way of hospitality is to give them rather too much to eat and drink and by far too much banal conversation that profits no man aught and wearies the ear of the hearer.

IN answer to the question, "What is a friend?" a boy wrote, "A fellow that knows all about you but likes you." Perhaps not the wisest and most skilful adult writer could have put so much on this subject in so little space, and one rarely finds a sentence to illustrate more aptly the striking significance that may attach to the conjunction "but." A friend likes you in spite of your stupidity. A clever man once said of another who was the reverse of clever, "Old Bill never has much to say that's worth hearing, and he has a hard time getting it out, but I always like to listen to his talk." It is one of life's little tragedies raised to the nth power when a man begins to tire of his friend, whether that friend be within or without his household. One may long ago have sounded all the depths and shallows of friend, wife, or husband, may be sure of what each will think or say upon a particular occasion, without encountering the ultimate tragedy that makes continued intercourse impossible. To know that you and your friend have nothing more to give each other is distressful, but companionship may be agreeable long after this stage has been reached, and mutual affection is inexhaustible. Mutually sympathetic souls find it enough to be silent side by side; the man to tire of is the man with whom we must talk. Until husband and wife have reached terms of common silence, they can never be sure that mutual boredom may not yet shipwreck their wedded happiness. Life's little tragedies of the wearisomely recurrent act or speech bring about more divorces than infidelity or open quarrel.





With a wide window, one must vary the rule which consigns valances to high rooms and cover the rod with a brief frill

It is a fallacy to think every window must have glass curtains. A finer effect is often attained by a single curtain of silk



It is a relief to come now and then upon a window which disposes of the drapery problem by a simple process of elimination

A high and narrow window is greatly improved by a valance and side draperies which cover the trim and give width







Photograph by Johnston-Hewitt

In her own room, Miss Elsie de Wolfe covers the trim entirely by side draperies and shaped valance of printed material bound in plain color, hung over long plain glass curtains

Where the window is well-proportioned and the trim is handsome, the window casing should never be smothered in draperies; an excellent French window drapery appears at the left

Draperies find legitimate use in softening architectural lines and bringing color into a room, but they should always emphasize and support the structural lines, as do those at the right



THE MODERN MODERATION IN DRAPERIES





Architects Now Make Much of the Trim, and Decorators Follow Suit by Making Less of the Curtains

Where curtains are designed as color notes in a room, the over-draperies may well be of taffeta and the glass curtains of silk gauze. At left, similar treatment is accorded to large and small windows

The mission of the valance is to bring down the ceiling which is over-high for the size of the room. At right, its horizontal lines are further emphasized by a smart trimming of matching gimp

TO cut an opening in the wall of a house to give light and air and then darken and smother it with three or four thicknesses of draperies, is neither intelligent nor logical; yet that is what many people have done for many years. Recently, with the revival of interest in the fine tradition in architecture and interior decoration, we have learned that, up to a fairly recent time, window draperies were used only to a limited extent, and then for strictly utilitarian purposes,—to protect from draughts, to shield from the sun, to screen from passers-by,—and that a curtain that did not draw was unknown in the fine periods of decoration.

The earliest draperies were simply lengths of material caught over a pole, and they were used principally to keep out the strong draughts from faultily constructed windows. In the seventeenth century, curtains began to have recognized shapes and forms and were an accepted part of the interior decoration of a house; but even then one pair of curtains, made to draw closely together, was all that was ever placed at any window. Ten years ago, many a window had, in addition to wooden shutters, an inside holland shade, glass curtains of lace or heavily patterned thick net caught together at the top of the window and then, fallacy of fallacies, draped back to the sides, often in some fantastic manner, inside of these again, a long pair of thick curtains of lace or net with a lace edge, and again over these brocade, tapestry, or velvet lined and interlined and often supplied with elaborate over-draperies and lambrequins.

WISDOM IN WINDOW DRAPERY

It is little wonder if dwellers in such houses burned their candles not only at both ends but in the middle, for dark dining-rooms and drawing-rooms were almost the rule. We of this generation are wiser; a pair of sheer net glass curtains, made to draw if necessary, and a pair of thin silk or taffeta curtains, also made to draw, are found sufficient to give color, protection, and shade. There was really some excuse for this over-draping of our windows during the nineteenth century, for the trim in the interiors of houses was sadly neglected, and in many instances the window casings were not only severely plain but so hideously ugly that concealing drapery seemed a gift of the gods. The great French, Italian, and English architects of the seventeenth and eighteenth centuries made the window casing, door frame, architrave,—all the trim, in a word,—very important parts of a room. Among the fine old colonial houses near Washington Square in New York is one in which the windows are encased in most beautiful pilasters, with intricate and lovely caps and carved architraves. At these windows, the very slightest draperies of soft taffeta are hung on a thin rod inside the trim; it is clear that their reason for existence is to screen the room from the gaze of the passer-by. The ideal of many decorators would be a house with beautiful woodwork and only carved shutters to close out the sun, with no draperies to hide the fine moldings.

For most houses and most people, however, curtains are desirable, and correctly used they are an embellishment to the room. Curtains which can not be drawn across the window at need have lost their main reason for existence, though they may still serve as color notes or to hide unsightly woodwork or to soften the lines of a room. Wherever the window is wide enough and the woodwork good enough, a better architectural effect is obtained by hanging the curtains inside the trim; valances are really suited only to informal rooms and they should be used with great discretion, as they bring down the ceiling and diminish the height of the room to a great degree. For this same reason, they are a great improvement when the ceiling is too high for the size of the room (it never can be too high for a large room).



Seventeenth and eighteenth century French architects gave great importance to the woodwork, and in rooms derived from their designs the curtains should be hung inside the casing

CURTAINS WHICH RESPECT THE LIGHT

In the photograph at the upper right on the opposite page is an ideal curtainless window with English leaded glass and heavy shutters. At the left is a similar English window with leaded panes and with a simple draw curtain; here a tiny valance is used as the window is long and the space too wide to leave the rod uncovered. The curtain is strictly utilitarian, for the window is a sunny one and manifestly shades are impractical on a casement window. The high window shown at the right in the middle of the opposite page is draped in the accepted manner of hanging figured chintz or linen draperies. This is a bedroom window, and a very thin net is used flat against the glass to screen the room. This form of chintz drapery can be varied in many ways by trimming. A band of plain color at the edge of the curtain looks well, and valance, fringe, or ruffles may be used. Another arrangement for bedroom windows, where the room is small and the ceiling low, is to hang the window with striped taffeta curtains made without a valance. The sash curtains may be hung in two divisions, so that they may be raised and lowered with the sash to which they are attached. A pretty material for these curtains is a very fine net in a very transparent quality, with an embroidered dot.

(*Continued on page 86*)

AS SEEN by HIM

You Spend the Dog Days Traveling Madly from Place to Place; but I Take Sanity in One Hand and Sense in the Other and Spend Summer in Town, and Thus Buy Real Comfort

HARDLY have we settled comfortably under the shade of our own countryside vine and fig-tree, to enjoy to the full the pleasures of country life in this month of roses and strawberries and sunshine, polo and golf and tennis, than the July-August conventions decree that we must fold our tents once more and flee to the seaside or to mountain fastnesses, or embark on the summer cruise.

I myself, as I think I have said, don't care for this fleeing madly from place to place all summer. If I may say it without incurring the scorn of my fellowmen of the world, I really like town. It may be a novelty for some and a necessity for others, but it is true that many men, especially nowadays, give attention to their offices in summer as well as in winter. The number of the leisure class is diminishing. We are now, in a way, a brotherhood of shopkeepers. All over the world we are engaged in business activities. Our English cousins, who were wont to hold avocations in contempt, had, even before the recent war, changed their views. And the sons of millionaires who, many of them, blindly followed the European fashion and scorned to do anything,—except perhaps to make an occasional visit to the Exchange or the Street or the board rooms of corporations,—these are so occupied even in summer that the watering-places suffer for lack of men except over the week-ends.

AS FOR ME, I LIKE TOWN

For myself, I would much prefer to be in comfortable chambers or in a comfortable hotel suite in a crowded town than in some wobegone hole in the country, pestered by mosquitoes and flies and bored to death. Of course this is speaking in extremes; yet I will say that it takes an extremely gay year to make even the best of watering-places attractive to a man for any long period. There is a sort of futility about "summer resorts." I grow convinced that man does not really care for conventional "society." He likes to be busy; and then, for his leisure, he likes to "rough it" somewhere. Newport alone has preserved its popularity, doubtless for the reason that there one finds infinite variety,—a rare combination of interesting people, events, and sports.

It may be true that I like town because I have solved the problem of living there comfortably. My experience has been that of a New Yorker, but I can speak also for Philadelphia, Baltimore, and Washington, and I have been in Chicago in August and in the far south in the dog days. Of course New York has periods of terrifically hot weather, perhaps not the dry heat of inland cities, but something just as uncomfortable; but my experience is that hot weather is hot anywhere and everywhere.

QUIET, AND NOT TOO COLORFUL

At one time I lived at a club, but I found that method not so pleasant; the sleeping apartments, even at the most lavishly appointed clubs, are usually a bit stuffy in summer, and one is more or less at the mercy of friends and acquaintances. Besides, there is apt to be noise. In summer one wants to be quiet as well as cool. So now I have a small set of chambers on the north side of a broad street. My windows have the southwest exposure. Fortunately I have an excellent man—not, perhaps, such a paragon as Meadows of other days, but one whom he recommended, and who is middle-aged. (I could not have about me any servant who was eligible for military service; his place is in the trenches, just as mine would be were we at war. Like man, like master, or vice versa.) My chambers are not overcrowded with things, and early in May I had them put in summer apparel, wicker and chintz and cretonne, with everything gay and light in color—gay, I mean, but nothing aggravating, nothing insistent. I am a thorough believer in the influence of colors in environment and it is to the colors in my surroundings and in my dress that I credit so much of my comfort in town.



This year I am wearing gray mixtures almost entirely, and I believe that I shall really be courageous enough to don white linen in late July and August. I think that if one looks cool, a part of the discomfort of not being cool is removed. I believe in the light suitings known as Palm Beach cloth, and the combinations of mohair and silk. While I have not been overpartial to them, still I think that when fashioned by a good tailor they make a most pleasing appearance,—and they are comfortable.

And eventually, I believe, comfort will be the fashion. I remember once being in a far southern city, so far south as to be almost in the tropics; there the favorite midsummer wear of the best-dressed men consisted of coats of black alpaca and trousers of blue jean. Clad in these, with a colored shirt and a panama hat, men were entirely at their ease. This was many years ago, and the jeans worn were home spun by the countryfolk in Texas, Mississippi, and Louisiana. Not that I think such attire would be acceptable in a Fifth Avenue club (though I remember also a long time ago that a literary man insisted upon wearing overalls and stood in the club window—this on Fifth Avenue and at one of the smartest clubs in town—creating, naturally, no small sensation), but certainly our present hot-weather conventions are ridiculous, and some time must change. I am not in favor of eccentric unconventions, but if a few right men here would be courageous enough to adopt the white linen or duck dinner coat and trousers such as are worn on the English ships in the orient, and in China, Japan, in India, and the other British colonies, I am sure that the lead would be quickly followed.

THUS I EAT, AND DRINK, AND SLEEP

Another ruse I adopt to temper the summer to the city is a summer schedule of diet and activities. I rise a bit earlier in summer than in winter. Ordinarily my man opens my blinds about half-past seven, but as I am near the Park, I sometimes rise even earlier, have my horse brought around, and take a canter just after sunrise. It refreshes me for the day. Then, after my bath, I have a leisurely breakfast, my mail, and the morning news. I do not believe in a heavy first meal. I observe religiously the definition and simply break my fast. I never take cereals (let this not offend the good people with whom they agree, for such foods are most wholesome) but confine myself to a little tart fruit, sometimes only the juice cooled, not iced, tea, and toast. At other seasons, I usually take coffee at breakfast, but tea is more agreeable in summer. At a little after nine I go down-town, though there are days when I omit this pilgrimage, contenting myself with telephone messages. I usually take a taxi to Wall Street, for I dislike to drive my town car through the intricate traffic of down-town streets, and the going at best is a via dolorosa. I often walk to the garage, as it is only two blocks from my chambers, and I can walk slowly on the shady side of the street.

At one o'clock I take my luncheon. I belong to a down-town mess club—in fact to three of them—and I always meet friends there. The rooms are in each instance on the top floor of a sky-scraper, from whence there is a superb view of the harbor and bay, and there is always a breeze. I am abstemious in summer. I am rarely induced to take a cocktail. If so, I choose a Bronx or an Orange Blossom. For luncheon I have one hot dish, a ragout or fish, a vegetable, a salad, and fruit. I never take beer; it does not agree with me (although I have a penchant for the light bottled kind), but occasionally I try a glass of thin white or red wine with sparkling waters. Champagne I absolutely taboo. As for whisky or brandy, I leave these alone in the dog days; a Scotch high-ball is not bad with luncheon or dinner and a nip of Irish with seltzer is also refreshing, but I reserve these for yachting.

As a rule I am at home from three to six, and sometimes—I confess it to be a favorite occupation of mine in the summer—I take a nap. After my afternoon bath and toilet for the evening, I dine usually at one of my clubs. Occasionally, however, I dine at a seaside hotel, motoring out—and never alone. One must be even more companionable in summer than in winter. It is the desolation of deserted streets and closed houses and strange people in stranger attire (from the provinces they come, usually tourists or commercial travelers and their kind) that depress. Of course I never go to shows at roof-gardens or to dancing cabarets or any such so-called diversion. But this is the season when men overrun the town, and one is never at loss for their good and genial company; and even if friends of the other sex are out of town, an hour's spin will usually bring one to them. Over week-ends I usually run up to some such place. Indeed, with a motor, one can laugh dulness and dog days to scorn,—even dog days in town.

POLO TAKES UP THE MALLET AT MEADOW BROOK

AND RACING FOLLOWS ITS COURSE AT HEWLETT

BAY PARK, BOTH DULY SPONSORED BY SOCIETY







Five photographs © Underwood and Underwood

Mrs. Angier B. Duke was a well-known Philadelphian, whose marriage was half of a well-known double romance that allies Philadelphia and New York. She is here leaving her car to view the races of the Rockaway Hunting Club on the Hewlett Bay course

With spring comes polo, and with polo there come back from the California polo fields our star players, among whom we number Mr. C. Perry Beadleston, Mr. J. Watson Webb, and Mr. F. Skiddy von Stade. On May 4 the polo season was formally opened at the Meadow Brook Club. Mr. Beadleston played with the Blues, Mr. Webb and Mr. von Stade with the Whites

Mrs. Herbert Harriman was one of the enthusiastic crowd that took courage at the first warm May weather to cheer on the Rockaway Hunting Club races at Hewlett Bay Park, and to mourn over the withdrawal of Mr. Foxhall Keene's well-known "Descendant"







Photograph by Bain News Service

Mr. Hermann Oelrichs wears the expression of one whose favorite horse has lost by an eyelash, but Mr. Jack Rutherfurd and Miss Kitty Lawrence were evidently much better guessers of the mounts of the Long Island hunting colony

What Longchamp is to Paris, the Long Island race-meets are to New York—smartest frocks, smartest weather, and smartest people. Miss Mary C. Alexander and Miss Ethel M. Harriman are watching the Rockaway Hunting Club races

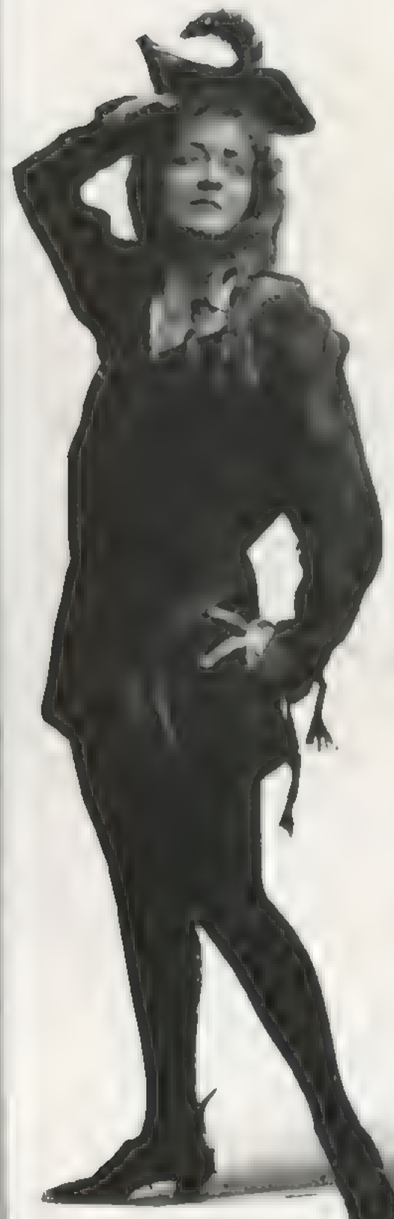
All New York attends the race-meets on Long Island, motoring there, of course. For though one may love the horse he uses the motor-car. Miss Rosalie Bloodgood and Miss Maud Kahn are just leaving the races —putting the car before the horse

SEEN on the STAGE

A Masterpiece Is Produced, as a Masterpiece Should Be, by Suggesting Illusions; Another Is Produced, as Some Masterpieces Are, by Over-attention to Details



Maeterlinck's "Aglavaine and Sélysette," with Florence Enright (left) as Yssaline and Margaret Mower as Sélysette, was the finest achievement of the Washington Square Players



When "If I Were King" was produced six years ago, Virginia Hammond (right above) was Huguette. She returned to her original part this spring, a whole romance in herself

By CLAYTON HAMILTON

IN the "Blue Bird" of Maurice Maeterlinck, the little boy who is the hero discovers the secret of seeing the souls of things, and wanders through the present, past, and future, seeing all things not as they actually seem to unillumined eyes but as they really are in their essential nature. This is the secret of M. Maeterlinck as a poet: he too, like Tyltyl, sees the souls of things. He removes veil after veil of the enveloping actual, to reveal at last the palpitant and vivid real.

When Robert Louis Stevenson was a very little boy, he drew a picture and showed it to his mother. "Mamma," said he, "I have drawed a man. Shall I draw his soul now?" This aspiration is fulfilled by M. Maeterlinck. He knows that nothing really matters in a man except his soul; and, in consequence, his characters are not people, but the souls of people. He knows that life, which—in the phrase of Shelley—is like a dome of many-colored glass, is merely a medium through which the human spirit catches glimpses now and then of the white radiance of eternity; and it is only with these glimpses that his fables are concerned. Reality is all he cares about; and he knows that actuality is merely an investiture which hides it from the eyes of those who can not see. To enter the sanctuary of his mind is to withdraw from the sound and fury of the actual world into a vasty silence that seems evermore eloquent with echoes; it is to ascend to an absolute awareness of the identity of truth and beauty; it is to be reminded of all the beauty we have ever known and all the truth we seemed to have forgotten; it is to bathe in Dante's Eunoè—the river of remembrance; it is to attain that mood in which happiness and sadness are as one—the mood of Botticelli's "Primavera," whereon whoever looks must smile through tears.

In this mood, emotions think and thoughts are feelings, and the mind is conscious of an utter clarity. This clarity is mirrored in the style of M. Maeterlinck. His speech seems less like speech than like a sentient and tingling silence. It is so simple that the ear feels tender toward it. His sayings are like little birds that flutter home to fold their wings within our hearts.

To interpret the plays of M. Maeterlinck upon the stage requires an art that is kindred to his own,—an art that is true and beautiful and clear and simple,—an art that can dispense with the actual and concern itself solely with the real. Such an art was displayed by the Washington Square Players in their recent production of "Aglavaine and Sélysette."

AGLAVAINE AND SÉLYSETTE

"AGLAVAINE AND SÉLYSETTE" is the wisest and the loveliest of all the early plays of M. Maeterlinck, — the plays, that is to say, which preceded "Monna Vanna." It expresses supremely the quintessence of an experience which occurs so frequently in actuality that it has been made the subject of innumerable plays by innumerable dramatists. One man loves two women, and is loved by both of them; furthermore, these women love each other: yet, though each of the three parties to this triangular relation is exalted by a holy and high affection for the other two, the situation is intolerable. Why should it be? . . . No poet yet has found the answer. As Aglavaine says to Sélysette, at the crisis of the play, "All three of us are making a sacrifice to something which has not even a name, and which nevertheless is much more strong than we are . . . But is it not strange, Sélysette? I love you, I love Méléandre, Méléandre loves me, he loves you also, you love us both, and nevertheless we could not live happily, because the hour has not yet come when human beings can live in such a union." The hour has not yet come . . . There are possibilities of spiritual intercourse so beautiful that the adventurous imagination knows they must be really true. "Such harmony is in immortal souls; but whilst this muddy vesture of decay doth grossly close it in, we can not hear it."

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Two photographs by White

For his final appearance before his permanent retirement, E. H. Sothern returned to his beloved rôle of François Villon and revived "If I Were King," with Alexandra Carlisle as Katherine de Vaucelles. The proceeds of his farewell were given to the Actors' Fund



Photograph by Byron

'Way down in Grand Street, the Neighborhood Players produced "With the Current," the one-act play from the Yiddish of Sholom Asch. It has for plot the world-old conflict between the ideas of the coming generation and the traditions of the going one

Realism, which plays the sedulous ape to actuality, can merely imitate the trappings and the suits of an experience; but romance, which thrusts aside externals and plucks out the heart of a mystery, can communicate the wonder and the sting. Many realistic dramatists have told us all about this tragic triangle; but they have not told us what the tragedy was all about. They have told us everything except—everything. The advantage of the method of M. Maeterlinck is that he shows us not so much the experience itself as the essence of the experience. We are asked to assume that Sélysette has the soul of a child and that Aglavaine is experienced and wise. It is because they are so different that Méléandre loves them both; and it is for this reason also that they love each other. Sélysette longs to grow up and to learn; and Aglavaine desires to mother her and teach her. Méléandre, hovering between the two, seeks eagerly to learn from Aglavaine the wisdom that he may in turn bestow on Sélysette. Yet all of this is told abstractly, as if this tremulous and thrilling equipoise were a thing too delicate to be expressed in the noisy terms of actuality. If a writer were to describe the Venus of Melos as a naked woman with no arms, he would express an apprehension of the facts but would inhibit an imagination of the truth.

There is scarcely any narrative in "Aglavaine and Sélysette"; and the five acts are almost totally devoid of action, in the usual theatric sense. What is shown is a delicately graded sense of the successive states of the three souls that are involved in the experience. When it has become completely evident that the situation is intolerable, Aglavaine decides to go away. But the tender little Sélysette forestalls her. She casts herself from a tall tower; and, with her dying breath, she piteously begs both Aglavaine and Méléandre to believe that her sacrifice was merely an unpremeditated accident.

The Washington Square Players have done many fine things during their two seasons at the Bandbox Theatre; but their production of "Aglavaine and Sélysette" is by far the finest thing that they have done. The performance might, in some respects, have been improved. The part of Sélysette was exquisitely rendered by Miss Margaret Mower, who seemed a very incarnation of the poet's dream; but the other parts were acted too monotonously, and the lines of Méléandre were read with a meaningless excess of melancholy. Great acting can not always be had for the asking, even though the man who asks be M. Maeterlinck; but the production of the play was nothing short of great.

Any touch of actuality in the production would have marred the mood of essential reality in which the text had been conceived. Reality is abstract; and the illusion of reality can be suggested only by means that are illusory. The various backgrounds for the successive scenes were suggested, therefore, by different arrangements of gray-green curtains, hanging tall, and played upon by lights that differed in intensity and quality. No built and painted scenery was employed, except in the single setting at the top of the tower, when Sélysette was disclosed leaning from a lofty window with her long scarf blowing largely in the wind. There was one particularly lovely scene, imagined in the castle park, in which the interlacing tracery of trees was vividly suggested by an interplay of mottled lights and shadows on the tall folds of the gray-green curtains. This successful experiment in imaginative scenic setting must be recorded as the finest achievement of its kind which has ever been exhibited in any theatre of New York.

The settings were designed by Mr. Robert Lawson and executed by Mr. John King. Mr. William Pennington was responsible for the lighting; and the play was produced under the general direction of Mr. Philip Moeller. The simple enumeration of these names should be regarded as the reading of a roll of honor; for these young amateurs accomplished in a single night what many men as famous as Sir Herbert Tree have failed to accomplish in a lifetime. They started out with the essential principle that the appeal of poetry is based not on imitation of the actual but on suggestion of the real.

(*Continued on page 98*)



Photograph by White

Sir Herbert Tree surrounded himself with a remarkable cast and a wealth of painstaking detail and over-produced "The Merchant of Venice." Sir Herbert is Shylock. Elsie Ferguson is Portia, Lyn Harding is Antonio, and Julian L'Estrange is Bassanio





As Russian as it is possible for a furless bootless costume to be is this affair in which Miss Walton dances in the cascade room of the Biltmore. It is one of those instantaneous Lucile gowns, for to make it Lucile started at the shoulder and wound white net, all a glitter with opalescent beads, around and around the patient Miss Walton, till there were just enough ruffles on the skirt. Then she went back to where she started and hung a cloud of net from the dancer's right shoulder, to sail in the breeze triumphantly as she danced around

(Upper left) Sometimes when she dances at tea-time, Miss Walton wears this straight and simple Kurzman frock. The underskirt is of midnight blue heavy satin, and the blouse and overskirt are of crêpe de Chine, French blue in color, embroidered in gray and gold, and started by a crêpe collar with a point for every point of the compass. The Lanvin hat, faithfully following the example of color set by the frock, is of midnight blue straw, faced with French blue Georgette crêpe and topped with a ruche of Georgette crêpe of both French and midnight blue

At the "thés dansants," Miss Walton wears this Simcox frock, too. It is of black taffeta from the high collar to the pointed fold around the hem. There is but one exception to this all-black rule; that's the apple-green taffeta lining to those three loops which assume all the importance of a bustle. There is a bit of embroidery, black, too, on the front of the bodice. When Tappé saw the frock, life held nothing for him until he had completed it with a hat—a sweeping affair of black taffeta, edged with a many-pointed fold to match the one on the skirt

AT THE BILTMORE, FLORENCE WALTON WILL DANCE HER WAY THROUGH THE SUMMER, ASSISTED BY MAURICE AND THESE COSTUMES

Photographs Ira L. Hill

SMART FASHIONS *for* LIMITED INCOMES

There Are Plain Country Clothes for Service and Fluffy Country Clothes for Gaiety, and for the City Dweller There Are Foulards of Every Hue

GOOD tub skirts, rather severe waists, sweaters, and sports hats will probably continue to head the list of articles most in demand by smart women for country wear. It is important to note that these things, on account of their extreme simplicity, are dependent for their smartness on a perfection of style and cut, generally only procurable at the very best shops. For the woman of limited means who intends to affect this style of dress, it is a wise idea to buy at some such shop one really good model of each article and to have these models copied at home. This procedure is much in favor with the well-dressed but proverbially thrifty French woman, whose maid is thus responsible for much more of her wardrobe than the outside world suspects. Vogue will supply the names of shops where the best clothes of this type are to be found.

The gowns illustrated at the left on this page are both interesting and novel for practical country wear. That at the top of this page, at the left, is of coffee colored, medium-thick linen with bands of white linen; the sports hat is of the same coffee colored linen with white bands, and the sunshade matches it. The frock at the lower left on this page is of the new sports satin of the type launched by Georgette for millinery purposes. This particular gown is of lettuce green sports satin with navy blue taffeta tie and white satin collar. Frocks of this material are entirely new; they come in many varieties of coloring, and have proved both pleasing to the eye and practical for reasonably hard wear. Examples of sports satins are shown on the following page.

FOR THE COUNTRY CLUB

The two other gowns on this page are of a more elaborate type, suitable for country club wear. The sweater frock at the upper right is of flesh colored crêpe de Chine with collar, cuffs, hems, and buttons of white crêpe de Chine. The afternoon frock at the lower right on this page is of white voile and blue-embroidered white organdy, with vest of net and collar and girdle of blue moire ribbon. Any of the gowns on this page may be bought at moderate prices in sizes up to thirty-eight bust measure.



A one-color scheme is a sure road to distinction for the country costume. This one—hat, frock, and parasol,—is all in coffee colored linen relieved by white linen bands and thinnest organdy cuffs



The gulf between the old-time sweater and the modern sweater-frock is seen in this affair in flesh pink crêpe de Chine, white banded, and plaited front and back in jacket, and on either side in skirt

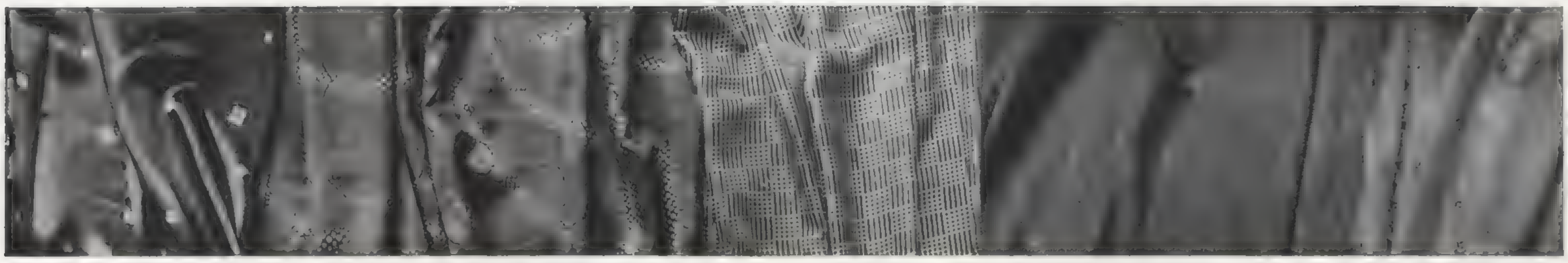
That new material which Georgette launched, now called sports satin, lends its supple sheen and its wear-resisting qualities to sports service. It here appears in lettuce green with white tub satin collar and blue taffeta tie



The simpler the organdy frock, the more telling is a gay girdle worn with it. A Roman-striped border with a diminutive posy to accent the color note is the making of many a summer frock



When sports are in abeyance and afternoon tea claims attention, one may wear this white frock with skirt of voile inset with blue-embroidered white organdy; the blouse is organdy, collar and girdle are blue moire



More comfortable than taffeta, cooler in fact and effect than satin, and more practical than Georgette crêpe or chiffon, the old warm-weather friend, foulard, has returned in many-hued glory, for the consolation of those whose summer paths lead to city streets. Foulards from Haas



(Left to right) Two navy blue foulards, figured and dotted in white; (third) blue and white stripes; (fourth) white ground, blue lines, and Russian block; (fifth) same without lines



For those who wish to add to the standard but somewhat severe country outfit costumes that are softer in effect, there are hosts of delightful and becoming summer models for handkerchief linen, lawn, voile, or fancy organdy—such models as a seamstress may easily accomplish. When cut on simple lines, these frocks may be made exceedingly smart by the addition of some such ribbon girdle as that pictured at the bottom of the preceding page, in the middle.

At the bottom of this page are shown materials of moderate price which are rather unusual in design. Of these materials, that at the left is a white lawn with small white and green dots embroidered in silk. A smart finish for a frock of this material would be a ribbon girdle of the same coloring and a small bunch of flowers at the waist, and the hat worn with it might be either in greens or in purple.

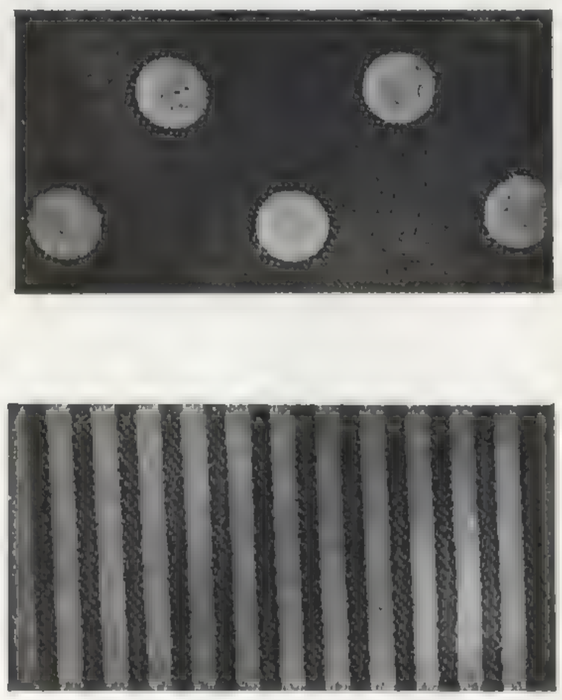
The material which is illustrated second from the left is a white handkerchief linen with blue spots; that at the extreme right is a fancy white organdy with a yellow line stripe; while that shown second from the right is a checked voile with the checks either in black, white, and red or in dark blue and green. The first three materials may be had in several colorings.

An excellent type of sports hat in all kinds of charming colorings may be found in the interesting sports shop, "Au Quatrième," at Wanamaker's. Most of the hats shown there are trimmed with wool, woolen fringes, stitching, flowers, and similar decorations, and they are unique in coloring and design. Charming little bags, flowers, original tub skirts, and a multitude of interesting unusual things make this little "shop within a shop" well worth a visit to all women who appreciate really beautiful and exclusive things at an accessible price. Of the two sports hats above, that at the right is of lemon yellow straw with white wool fringe and white grosgrain bow, while that at the left is of orchid mauve straw and blue wool stitching and is accompanied by a scarf of orchid chiffon stitched with the blue wool. These two hats may, of course, be had in great variety of colors.

The woman who is obliged to remain in town during the warm days will welcome foulards, for no more desirable material for hot weather in town was ever invented. Every imaginable combination of color and design is now being offered in this material, from the dark blue background with slight white design (suitable for a discreet morning gown) to the elaborate red Chinese design on a white background (suitable for garden-parties). A green background with a white dot has been much used by one of the big Paris houses.

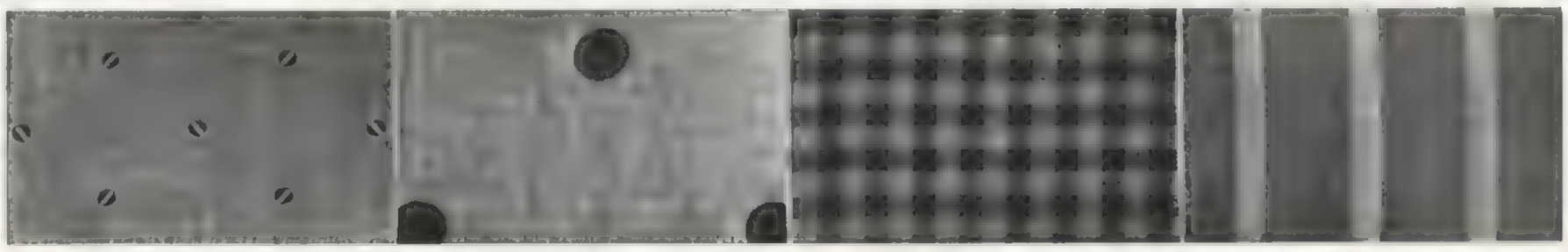


Among the newest sports hats, there is much enthusiasm for worsted trimmings. This hat of orchid milan straw takes to itself a pastel blue worsted in edgings and tassels and adds an orchid chiffon scarf similarly trimmed and tasseled



For the summer sports suit there is a new material known as sports satin. These three designs in sports satin are, from top to bottom, Reboux pink, gold-dotted Copenhagen blue, and old-rose and white

A rough straw sports hat veils its lemon yellow by a fringe of white wool reaching from the crown to the white grosgrain ribbon which edges the brim. White grosgrain also makes crown band and bow; two hats from Wanamaker



There are hosts of dainty models suited to organdy, lawn, or handkerchief linen and equal hosts of daintily patterned thin stuffs such as these (left to right), a white lawn embroidered in white and green silk dots, a white handkerchief linen, blue-spotted, a voile checked blue and green or black, white, and red, a fancy-striped white organdy with a yellow line; from McCutcheon

RODIER PREPARES *the* SOBER GARB *of* WINTER

M. RODIER is already preparing fabrics for next winter's frocks—thick soft stuffs in dark colors, warm and wintry-looking. There is a heavy sort of beige canvas called "burella"—so christened because of its resemblance to the material used for the robes of the Capuchin friars. This fabric is used extensively for sports frocks and may be had in the usual sports colors, as well as in checks and other combinations. Then, there is "diabure," a rather harsh tissue, also reminiscent of the old robes of the Capuchins, but high in the favor of the mode at present.

"Trykho drapé" is a perfect imitation of jersey cloth, firm and thick. "Cheviotte foulard" is a very supple serge, and "drapella" is a thin firm tissue imitating broadcloth.

Very like ratine in appearance, but woven with a visible twill, is "serge moufflonné," which is very pretty in the new *beige-gris*. "Ederella" is a very pretty imitation of broadtail and may be had in bands, to be used in the place of fur trimming, and also in meter-wide lengths. It is exceedingly pretty in gray. "Voile ederella" is wrought in stripes on a foundation of voile-de-soie and may be had in all colors, although it is especially pretty in black.

Manufactured also in bands as well as in tissue of ordinary width is "ursine," a fur-like fabric, rich and soft, which will be used instead of fur as trimming. "Panécla" is something like panne velvet in appearance, but it is less thick and more wiry. "Impressions sur panécla" will be used for gilets and collars and may be had in very striking colors. There is "velline," a ratine-like tissue, very pretty in tobacco brown, and "toisella," in the same shade, is somewhat less pretty and much heavier in texture.

"Colors will be somber this year," said M. Rodier. "There will be a great deal of brown, blue, and violet." A certain brown, by the way, is called "Sénégalais," because it is of exactly the same color as the heads of the Sénégalais who came over from Africa to fight for France.

WITH AN ACCENT OF DEMURENESS, PAQUIN AND JENNY

SPEAK IN LIGHTEST TERMS OF LINGERIE AND NEGLIGÉES



Made demurely for a youthful blonde is this Paquin model above. It is of pale blue and white voile-de-soie, shirred into double frills now white, now blue, and laid in soft plaits, since for the modish flare a negligée need not care a hoop. The cord serves as a lacing, as well as a stem for stray flower petals



A chemise of black Chantilly points the way upward to its practical shoulder-straps and downward to show the manner in which the subtle Jenny veils its buckled knickerbockers of white voile



Almost the simplicity of the novice is expressed in this Jenny negligée above. It is of white Georgette crêpe, and though the material is of a light nature, silver ribbons succeed in repressing all levity save the little bouffant frill at the waist. In the long run, half a sleeve open is better than non:



Paquin devised this chemise of pale rose voile-de-soie. Its individuality appears to consist in shoulder-straps worthy of the name, and in the square loops, now up, now down, through which runs the flower-petaled cord



A rose "pantalon" of voile-de-soie from Paquin makes a point of its freedom from trimming and of its modish flare. It is free from responsibilities, also, even to its shoulder-straps. But all its good points are doubly emphasized

The YOUNGER GENERATION



In all walks of life, for cool summer days at the age of three, a coat is the decree absolute. This coat is made of black and white shepherd's check, with white pearl buttons and an embroidered piqué collar. The hat of natural colored leghorn and pink ribbon, bears, fore-and-after, a blue silk flower. Costume from Josef



Even the most mischievous of tots would become demure under the sobering influence of this Quakerish bonnet of white piqué lined with sky-blue handkerchief linen. However, narrow thread lace, bows of blue ribbon, and ties of the finest handkerchief linen connive to keep up young spirits. For practicality, this handmade bonnet is in two sections which fasten together with tiny pearl buttons: price, $3



For the rank outsider, (there are moments of rebellion against effeminate nursery restrictions, when one is obliged to seek solace in the world outside) a coat of old-rose corduroy belted with white kid is a moral support, especially if reinforced by a hat of panama banded in manly fashion with black grosgrain. Costume from Josef



(Left) For the age of French governesses and dancing-school is a white organdy frock printed with pink flowers. The pink linen jacket is feather-stitched in the same preferred shade of pink, the elbow puffs and the embroidered collar are of white organdy, and the five bows with fluttering streamers are of black taffeta

(Right) She insisted with the tenacity of emphatic twelve that her frock be an expression of her personality (she'd been eavesdropping at the couturier's); and nothing would do but a blue linen frock stitched in a darker shade of blue, with collar, cuffs, and sash of white organdy

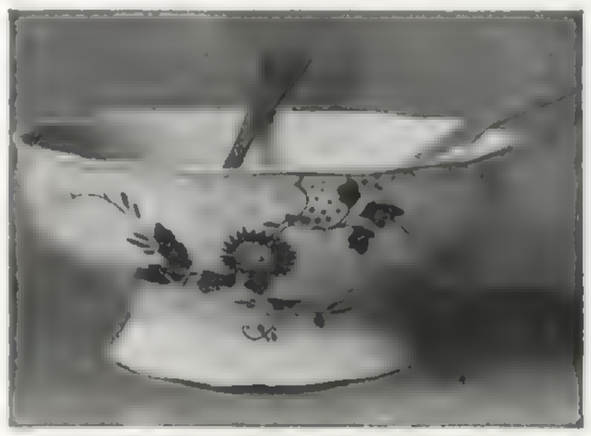


FOR THE HOSTESS

The Salad Days of the Year Are Come, When Every Hostess Must Know the Secrets of the Famed Green Salads of the Paris Latin Quarter

EVERY ONE who has lived in Paris, and especially in the Latin Quarter, will recall those sure signs of the coming of spring—the setting out on the sidewalks of the green, marble-topped, iron tables of the restaurants, the appearance of the gay striped awnings, and the return of joyous students writing sonnets to the first buds on the chestnut trees and performing their time-honored epicurean duty of mixing huge bowls of the salad without which no French déjeuner is complete. At Garnier's and Boudet's, at Henriette's and Jouven's, at the Versailles and Le Chat Blanc, and at half a hundred other little restaurants of the Quarter, one might learn more about salads in a half-hour than he could gain from a week of restaurant life in America.

There are dressings and dressings, but while many advocate the simplest of French dressings no other dressing seems quite so good as that which the students compound in round white salad bowls at sidewalk tables. The making of it is a serious event, and sometimes there are contests when the most delicious dressing is rewarded with a bottle of sparkling Saumur or a *carafon* of Burgundy. The French student makes a dressing for salads of *mâche*, or what is better known to us as "corn salad," for *cœurs de laitue*, for dandelion, escarole, watercress, or romaine. Endive, too, in early spring, is a prime favorite. With every bowl of salad, there is served a *bouquet garni*, which consists of a sprig of parsley, one or two chives, and a couple of young onion stalks; these are tied together with a bit of grass and used according to discretion. One or two small white onions or a clove of garlic may always be had for the asking, and one may also procure a hard boiled egg in its red-dyed shell—dyed to distinguish it from the raw eggs in the larder.



The ingenuity of Holland is responsible for this salad bowl of cream colored ware, painted, as are the plates, with a gay and remarkable design of gay and remarkable flowers



An hexagonal bowl of cream tinted Limoges porcelain, splashed with brilliant flowers, makes an effective entry at the salad course. There are plates to match

SALAD IN THE LATIN QUARTER

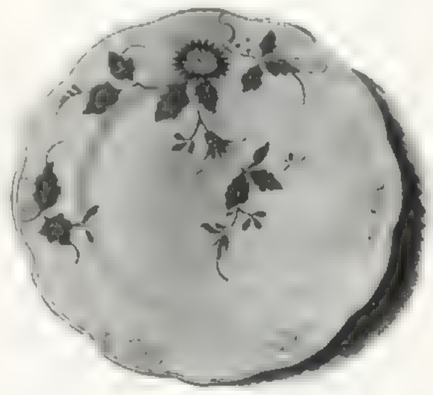
The salad is usually tipped from the bowl, after washing, into a capacious French serviette as large as a small table cloth and twisted up so that all moisture may be absorbed while the dressing is being made. The bowl in which the dressing is to be made is first rubbed with a slice of onion or a clove of garlic; then the dry yolk of a hard boiled egg is deposited in the bottom of the bowl, together with a teaspoonful of mixed English mustard, and the two are worked into a smooth paste. A half-teaspoonful of salt and a dash of pepper are added and, finally, a large spoonful of vinegar, which in French restaurants is usually tarragon vinegar. The paste is worked smooth, and then, very gradually, the olive oil is poured in, in the proportion of three tablespoonfuls to one of vinegar. If the *bouquet garni* is used, chives and onion stalks are cut fine and thrown in, and when the dressing is absolutely smooth, the salad is added and tossed over and over innumerable times with the wooden fork and spoon. With a crust of French bread and a glass of wine, this is a spring luncheon not to be surpassed.

As for the plain French dressing, every one has his favorite rule. Red wine vinegar is usually used by the French student, and his dressing is mixed in this proportion: half a teaspoonful of mustard, two saltspoonfuls of salt and one of pepper, one tablespoonful of vinegar, and three tablespoonfuls of the finest olive oil. The white of cold boiled egg is cut fine and added to the salad as a finishing touch.

When one tires of the oil dressings given above, a French cream dressing will be found an agreeable change. Four tablespoonfuls of thick cream should be put in the salad bowl. Then one tablespoonful of vinegar is stirred in, together with salt, pepper, and a soupçon of finely chopped fresh mint. This should be well mixed and used with a simple salad, such as lettuce, escarole, or romaine.

Escoffier recommends a mustard dressing for salads of celeriac and those in which beets are used. A dessert-spoonful of mixed English mustard is mixed with one third of a pint of sweet, rather thin cream. To this is added the juice of a medium-sized lemon, salt, and pepper. The best results will be obtained by mixing the seasonings, then whipping the cream and adding it gradually, so that the lemon juice may not curdle it.

One of the favorite salad combinations of the art students at Garnier's is made of dandelion and hard-boiled eggs; two eggs are used to each bowl of salad, with the yolk of one in the dressing and the remainder sliced and added to the salad after the crisp, bitter, blanched dandelion leaves have been covered with the dressing. It is hard to say why so delicious a salad as that of dandelion leaves, which may be picked almost anywhere in the spring, has not become more popular in America. Romaine salad, lettuce and water-cress, or endive and water-cress, in the proportion of about one third of the cress to two thirds of the other salad, corn salad either plain or with cress, escarole, which is delicious with fresh boiled beets and hard-boiled eggs sliced into the bowl, and the heavier salads of French beans, small new potatoes, new cabbage, and beet-root are all in favor, and celeriac or celery root makes another delectable spring salad when combined with cold boiled potatoes and beets or with watercress.



One of the salad plates that accompany the Dutch bowl at the upper left is this one of cream ware, painted with trailing flowers

FRUIT SALAD AN AMERICAN CITIZEN

Fruit salads appear on American tables in the spring, but they are very seldom seen in Europe. Perhaps the superiority of their salad greens accounts for the devotion of the Latin races to green salads, the salts of which are so beneficial.

Palm Beach Salad is delicious; it consists of a thick slice of preserved Hawaiian pineapple, on which peeled sections of grapefruit and orange are arranged alternately, placed on a bed of lettuce leaves, and served with French dressing. Another salad is made from hearts of lettuce with peeled and seeded Malaga grapes and a few chopped nut meats; it is served with French dressing. Still another is of oranges, grapefruit, and watercress, in equal parts. Sliced apples and celery cut in julienne strips and sprinkled with pecan meats are served with mayonnaise dressing on a bed of lettuce leaves. Escoffier uses mayonnaise dressing in only small quantities in his salads, for it does not digest as easily as a simple French dressing. Many chefs take equal parts of mayonnaise and whipped cream, slightly salted, and use this as a basis for a salad dressing.

Alligator pear has long held the place of salad de luxe in America, and it is delicious with a French dressing in which lemon or lime juice takes the place of vinegar and in which rather more than the usual amount of acid is used because of the oiliness of the pear. Many people prefer the alligator pears with salt and lime juice, omitting the oil altogether.

The manner in which beets are prepared for salad by the French is new, perhaps, to Americans. The beets are baked in the oven until tender, leaving the root on so that no juice may escape. Then the outer skin is rubbed off, and the beets are sliced in thin roundels. An onion baked in the ashes, its skin removed and the inside finely chopped, is used by the French to season a beet salad, with the addition of chopped herbs (chervil and parsley).



The Italian glass cruet for oil and vinegar is so balanced that one can not spill the contents of one part while pouring from the other. The glass shaker marks the proportions of oil and vinegar. Articles on this page from C. J. Dierckx



Cool to behold as the salad itself is this Italian bowl of high-luster pottery in the deep dull green so suitable to a salad bowl



A picturesque adjunct of the salad equipment is the "porron," which the Spanish peasants use for wine. The liquid may be poured from the spout from which the peasants drink, judging a glass a mere superfluity

WHAT THEY READ

Spring in the Book Shops Is Fittingly Marked by Verse and Refreshing Glimpses of the World of Streams and Wild Flowers—Opera Supplies History and Autobiography

POETRY, it is whispered, the publishers regard as a good speculation these days, provided it have that "strangeness" which the critics of an earlier generation agreed in calling the characteristic mark of the romantic. "The Great Maze and The Heart of Youth," Hermann Hagedorn's new volume, is not of the "new poetry," either in form or in spirit. Mr. Hagedorn, though still young, has never attempted the forms that for the moment attract many of the newer American versifiers. He is, however, a man of his own time, and perhaps he has gone back in this last volume to classic times and to medieval Italy because he finds himself torn between two loyalties in the presence of the great world conflict. He gives us in "The Great Maze" a considerable blank verse poem that deals with the return of Agamemnon, the anger of Clytemnestra, the treachery of Aegisthus, and the murder of the king. The story is told with vigor, with dramatic interest, with passion, and with exquisite decorative detail, all in sonorous blank verse. Such a poem at this time seems a sort of challenge to the somewhat arrogant cult of the "new poetry." "The Heart of Youth," Mr. Hagedorn's little play in blank verse, betrays in its diction a trace of the extremely modern spirit. It is a less brilliant performance than "The Great Maze," but a thing of charm and significance.

Two volumes in the New Poetry Series are "Idols," by Walter Conrad Arensberg, and "Turns and Movies and Other Tales in Verse," by Conrad Aiken. Mr. Arensberg's volume is not all one thing, as the almost curt title might indicate, but many things, some in the form and spirit of the moment, others much as a poet of the last generation might have written. The sonnet, "To a Deserted Temple at Pæstum," is a piece of perfection. "A Dying Servant" should be read by all who are served; its unobtrusive pathos embodies a deep lesson for the mistress caste. Some of Mr. Arensberg's verses express with vigor and imagination his sympathies in the world-war. Two notable bits of translation close the volume. That of the lovely Fifth Canto of Dante's "Inferno" is singularly happy. Mr. Aiken betrays in some of his poems a taste for the dramatic representation of the unwholesome and disgusting. "Discordants" has the touch of seemingly true passion, and a most charming movement. The long rimed poem, "This Dance of Death," is distinguished for singular freshness in its picturesque quality.

"Profiles," by Arthur Ketchum, contains many short poems of rare distinction, mostly in familiar rimed meters. One of the happiest is "The Thrush," as expressing the tireless artistic effort of the bird to approach perfection in its oft-repeated brief song. Fine, too, are "The Fire," "The Intruder," "The Scent o' Pine," "The Rencontre."

"London, One November," by Helen Mackay, deals with the author's impressions of the British capital in the opening autumn of the great war. This time the poetess employs mainly the *vers libre* of the moment's vogue, and with marked success. In the latter part of the volume the scene shifts to France, and these verses are no less happy in sentiment than those that deal with London, and are somewhat more musical. ("The Great Maze and The Heart of Youth," New York: The Macmillan Company, $1.25. "Turns and Movies and Other Tales in Verse," and "Idols," Boston: Houghton Mifflin Company, 75 cents each. "Profiles," Boston: Richard G. Badger, $1 net. "London, One November," New York: Duffield & Company, $1.25 net.)

THE OPERATIC STAGE

GERALDINE FARRAR: THE STORY OF AN AMERICAN SINGER, by herself, tells with the privileged reserves of an autobiographist the story of a short, but singularly interesting and romantic American life When Madame Lou-Tellegen elected to be for the moment her own press agent, so to speak, she made no mistake. This really small book tells the story of her thirty-four years without boasting, yet with sufficient detail and frankness to show how really astonishing her career has been up to her experiment with that perilous thing in her profession, — marriage. This beautiful and rarely gifted daughter of simple American folk in a commonplace little city suburban to Boston was delighting vast audiences with her voice, hobnobbing with royalty, and receiving eight hundred dollars a night less than ten years from the time when she left her provincial surroundings for the great world. An amiable rich woman of Boston advanced thirty thousand dollars for Geraldine Farrar's musical education in Paris and in Germany, and the triumphant young singer paid back every penny two years after her American début. Miss Farrar tells of her wise refusal to sing at the Metropolitan Opera House when she was yet in her early teens, and describes her contact with the great folk of the opera stage in New York, her apprenticeship to a famous composer in Paris, her début at the Berlin Opera. She laughs aside the rumors of the German Crown Prince's infatuation for her, and tells of her steady refusal to remain in Berlin when the time had come to go on to Italy. Later comes the account of her triumphs in her native land, and the story of her prospective marriage, which took place after the volume was finished. This is truly a book to fascinate and not a mere *tour de force* of press agency, though perhaps it may be regarded as also that The illustrations include pictures of Miss Farrar at all ages and in many poses, professional and personal, rather unusual photographs of other distinguished stage lights, and an interesting picture of Emperor William. (Boston: Houghton Mifflin Company, $2 net.)

THE OPERA BOOK, by EDITH B. ORDWAY, goes directly toward its object, which is that of affording the reader brief, clear, prose stories of nearly all the operas given within the last five years in New York, Chicago, Philadelphia, and Boston. Miss Ordway does not pause to decorate these tales with literary broideries, though she writes sound English and shows remarkable powers of rapid narration judiciously employed for her purpose. Each opera is taken act by act, and the movement of plot and incident is set forth in such fashion as to emphasize what is essential. The titles of operas, where in foreign languages, are usually translated, and the foreign pronunciation is indicated. The dramatis personæ are set forth in full, and the kind of singing appropriate to each is indicated. At the end is a list of composers, and many pictures of opera singers are included. The whole makes a royal octavo volume of more than 550 pages, well printed, and bound in richly tooled cloth. (New York: Sully and Kleinteich, $2.50 net.)

THE OUTDOOR WORLD

THE DUNE COUNTRY, by EARL H. REED, with sixty illustrations from the author's etchings, will surely be recognized as a book of unique charm and interest. Mr. Reed is an etcher and painter who has learned to love the wild region of sand-dunes, scrub pine, ponds, and streams, and bird, beast, and human denizens stretching for many miles south and southeast of Lake Michigan, and this volume records with pen and needle his impressions of his chosen region. Mr. Reed writes simply and agreeably, without pretence of any sort, with much humor and sympathy, and with many quiet indications of his joy in the distinctive charm of his seemingly barren domain, but without great distinction. "The Dune Country" will find a place upon the permanent shelves of the judicious, and it may possibly be more prized twenty years hence or even fifty years hence than now as it comes fresh from the press. Mr. Reed treats his odd human neighbors with humorous sympathy, but he is even more successful in his treatment of bird and beast. "Billy," the crow, is a personage, and the record of strange footsteps of beast and creeping thing in the sand is full of fascination. As to the illustrations, they are living transcripts from the dim yet lovely landscapes of the dunes. They are much alike, yet richly varied. The charm of some is so elusive that one must read the text attentively to grasp what the artist would convey, while that of others is of instant and authoritative appeal. (New York: John Lane Company, $2 net.)

OUR EARLY WILD FLOWERS, by HARRIET L. KEELER, will be a prized treasure of those who love the native flowering plants of the region from Mason and Dixon's line to beyond the Canadian border, and from the Atlantic to Kansas. The author's method of treating her subject is simple and satisfactory. After a most intelligent introduction, she gives a list of flowering plants, with popular and botanical names, and then she proceeds to a brief discussion of them arranged in families. Her text is sweetened with apt poetic quotations, and is not made tedious with rhapsodic exclamation. The illustrations, whether photographs, line drawings, or in color, are charming and extremely helpful for purposes of identification. This little book, of convenient size for hand or pocket, should be a delightful and instructive companion for a spring or early summer walk in the country. (New York: Charles Scribner's Sons, $1 net.)



Photograph by Victor Georg, courtesy of Houghton Mifflin Co.

The autobiography of "Our Geraldine" would of itself prove interesting without its many supplementary photographs of herself and of other distinguished people

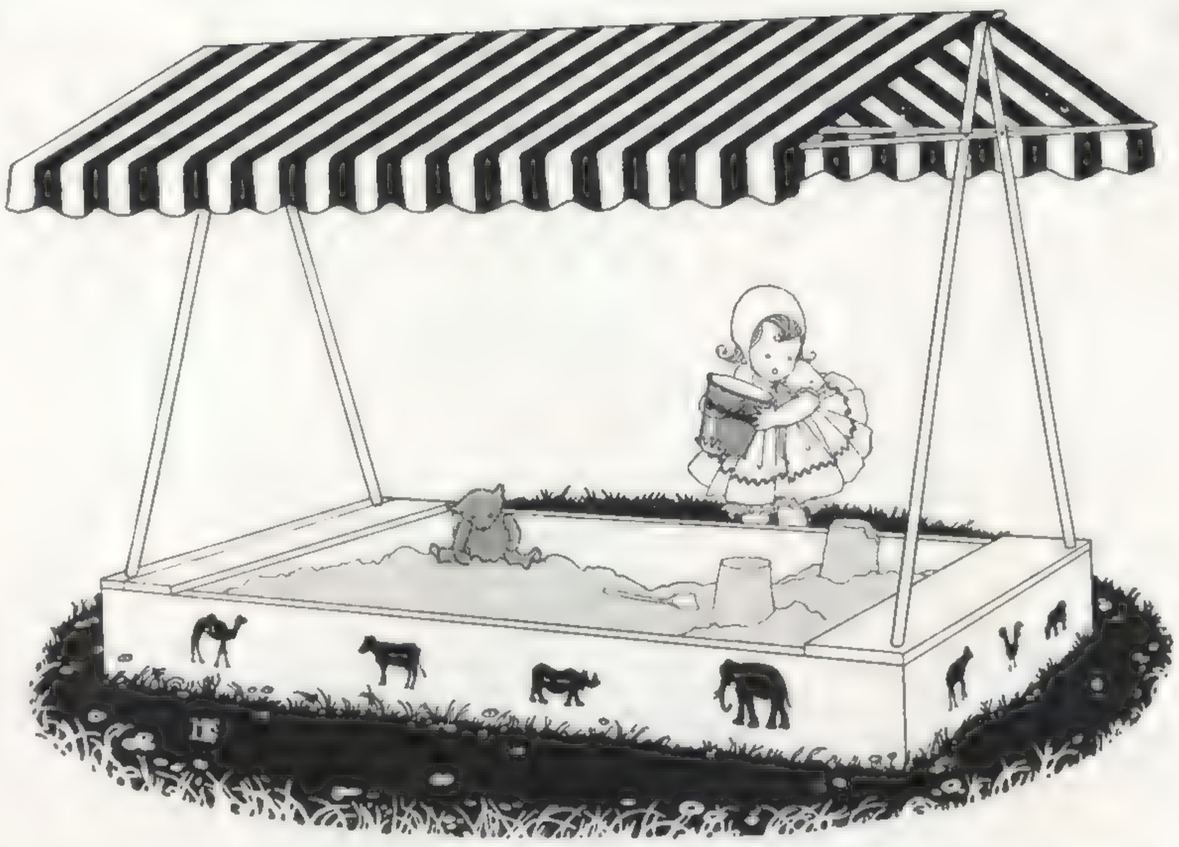


© John Lane Company

The sixty illustrations of the etchings of Earl H. Reed in his book, "The Dune Country," are a record of the region of sand-dunes, scrub pine, ponds, and streams in the vicinity of Lake Michigan

EQUIPMENT FOR SUMMER SPORT AND SUMMER IDLENESS

THREE AGES OF WOMAN—SAND-BOX, BATHING, BEACH CHAIR



A gray wooden sand-box is protected from the sun's rays by a green and white striped canopy. Opposite the seat is a built-in box for toys. Size 6 feet by 4 feet, $20; without canopy and iron standard, $10; may be ordered in any color



A box-plaited bathing suit in navy or black satin has a full-length front panel and is trimmed with satin-covered buttons, and there is a collar of white Georgette crêpe over a satin collar; $18.50. Rubber cap in blue and white or green and white, 75 cents; slippers of white and green rubber, $1.45



A black satin suit is trimmed with black silk braid and two square pockets; $14.50. Turban is satin in any color with rows of stitching done in contrasting colors; $2.75

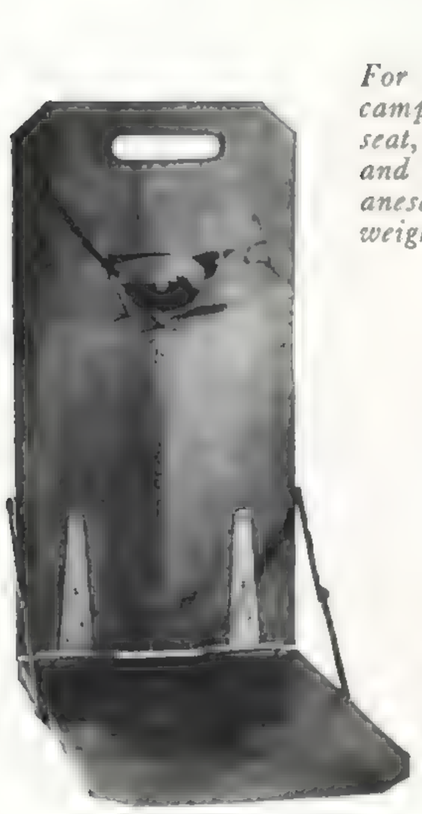




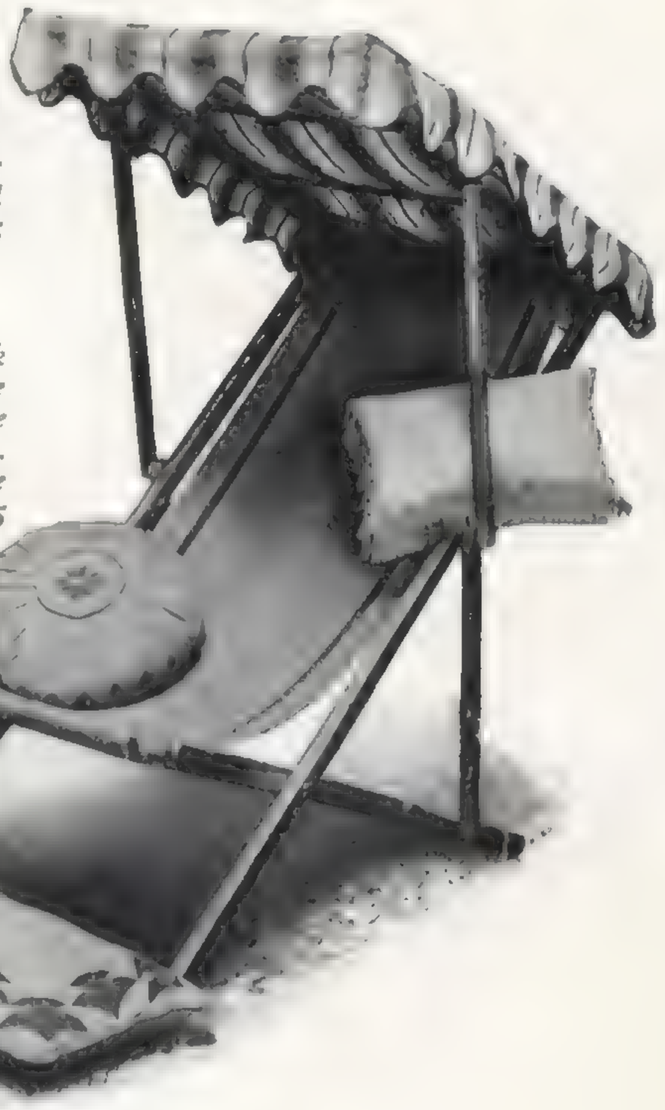
Black silk poplin is stitched in green and trimmed with black bone buttons; $8.95. Blue and white rubber cap; $1.10; Slippers of green and black satin cord-stripe; $1.95



A striped suit comes in color combinations such as black with purple, green, or dark blue. The collar and vest are of white taffeta, and the girdle ties in the back with a bow; $14.50. Garter pantalets in navy or black satin; $3.95. Rubber cap is red or black with large white polka dots; 95 cents



For use on the beach or for camping is the strong wooden seat, fastened with iron rivets and decorated with a Japanese bird; 36 inches high, weight about 8 pounds; $3



A youthful suit of black poplin stitched with orange has a sash with orange worsted tassels; $5.75. Quaintly shaped cap made of red or gray rubber; $3.95

A beach chair with varnished frame, and brown, red, and white canvas is adjustable to three positions, and the canopy adjusts itself with the chair; complete with canopy 23 inches wide, 40 inches long, $3.25; rubber cushions in color combinations such as orange and blue or black and white; round, $7.95; oblong, $9.75; oblong with fringe, $6.95

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York



For country wear the jersey suit has reached the dizziest heights of smartness. This one, collared and cuffed with shantung silk, may be had in any one of many shades. The Japanese straw hat is ribbon-bound; suit, $35; hat, $1.95



A skirt of white crash (right) is piped with color. The blouse is of silk, and the hat is of white milan. A ribbon is joined to the brim with hat clips, so that the hat stays on for motoring; skirt, $5.95; waist, $6.50; hat, $5; clips, $1 a set



In a season of Futurist-patterned wash skirts, a plain skirt (left above) is a relief. This one is of blue jersey, and the blouse is madras. Ribbon of a contrasting shade trims the Wenchow straw hat; skirt, $9.50; blouse, $6.75; hat, $2.95



This suit makes concessions to trimming only in the shape of patch pockets, white buttons, and a white collar. It may be had in any of various shades of jersey. The white panama hat has an edge of colored milan; suit, $19.50; hat, $5



This latest edition of the ever-popular Norfolk suit may be had either in various shades of jersey or in pongee. The liséré straw hat has a band of ribbon around its odd square crown; suit, in jersey, $30.50, in pongee, $45; hat, $5

THERE is no doubt whatever about the popularity of wool jersey. When it first made its appearance last summer and was used for separate skirts and sweaters, it was not generally accepted as a fashion. But since then it has so advanced in favor that it probably ranks now as the most popular of all materials for sports use. In fact, so great is the demand for it that the supply has been seriously affected. There are certain shades of jersey which are almost impossible to procure, though this is due, in part, to the dye situation.

ENTER, THE COUNTRY SUIT

To a certain extent, the country suit has supplanted the sweater and separate skirt. Suits like that sketched at the upper left of this page are particularly smart. This one is of plain wool jersey cloth with collar and cuffs of shantung silk in the natural color. The lining of the coat may be in any of a wide variety of gay silks, pussy willow taffeta or crêpe de Chine, in colors according to the shades of the jersey cloth selected. The coat, which may be used with other skirts, is plain in front, though it has a deep yoke in the back. Below this yoke, the fulness is laid in box plaits, and a sash is tied loosely around the waist. The skirt is plain, though full enough in back to hang gracefully. The suit may be had in green, rose, or Copenhagen blue. Sketched with it is one of the Japanese straw hats which are just as smart this season as they were last. It is simply trimmed with a binding and band of grosgrain ribbon in whatever color one wishes. The simple, rather large, wide-brimmed hat is always appropriate for country and sports wear.

At the upper right on this same page is another jersey suit, and one which is remarkably inexpensive. It has a simple straight coat, the belt of which confines the fulness at the waist-line, and its only trimming consists of two patch pockets, a white collar, and the row of white ball buttons which fasten it. The skirt is shirred to the belt with a heading. The suit may be had in Copenhagen blue, in green, or in rose. The straight-brimmed sailor sketched with it is of white panama, edged with a band of colored milan which matches the grosgrain ribbon tied around the base of the crown.

THE NORFOLK IS FREED FROM THE YOKE

For the woman to whom a straight coat is becoming, the suit at the bottom of this page is a particularly smart and unusual model. It is seldom that a coat on Norfolk lines is made, as this one is, without a yoke, and here the effect of a yoke is given by the slot seams which are stitched for a short distance. The coat hangs perfectly straight, and it has a loose belt which extends from either side of the

front panel. The rather full skirt fastens down one side of the front with white pearl buttons. The suit may be had in navy blue, white, rose, or old-gold jersey, or in pongee.

A liséré straw hat is sketched with this suit. It has a wide flange-finished brim and an odd square crown. Grosgrain ribbon is drawn around the crown and tied in a many-looped bow at the front. This hat may be had in various combinations of ribbon and straw.

THE UNASSUMING SPORTS SKIRT

In a season when one is practically overwhelmed with striped, checked, dotted, and all manner of complicated wash skirts, it is a relief to come upon a plain, smart, one-color skirt. The skirt sketched next to the right on the opposite page is of jersey in either white or old-blue, both of which may be washed. Pearl buttons fasten it. Though its material and workmanship are both excellent (it is exceptionally well tailored), the price of the skirt is reasonable. The country blouse sketched with it may be had in blue, pink, or tan madras. It is tucked in front like a man's shirt, it has a stitched, becomingly shaped collar, and white pearl buttons fasten it.

Wenchow straw, bound and trimmed with ribbon of a contrasting shade, makes the hat sketched with this skirt and blouse. Like most of the sports hats illustrated, it comes in many combinations of colors.

The second skirt from the left on the opposite page is of heavy white crash piped with any of a wide variety of colors, all of which may be washed. It is particularly smart piped in green or red, with gay pearl buttons to match. The pockets and belt of the skirt are details of novel type. The simple white tub silk blouse sketched with this skirt is trimmed on its collar and cuffs with either rose or blue linen. The hat is of white milan straw with a binding and band of colored ribbon.

Apropos of the hat, who has not experienced the annoyance of clinging to a wide-brimmed hat while motoring? It is well to carry in the car several sets of the hat brim clips which have proved such a boon to the motorist. A set consists of two sterling silver clips to which is attached a narrow ribbon. The clips are fastened to the brim of the hat, and one may hold the ribbon and thus hold on the hat. The clips come in a black vachette leather case, lined with rose moire, and a dainty gift card is enclosed with them.

Motoring is but one of a vast horde of summer sports each one of which demands a complete equipment, even to the lowly stockings. A heavy ribbed woolen stocking of the sort tennis players long ago found most practical is sketched at the top of this page. It may be had in gay colors and with clocks. The stocking at the right in the sketch is of silk, lisle-topped, printed in fast colors with black or colored stripes about a quarter of an inch wide.

WITHOUT A THOUGHT FOR SPORTS

All sports aside, one's country wardrobe must contain wash frocks for summer mornings. A frock of this sort is sketched at the upper left on this page. It is of cotton voile, in either rose, Copenhagen blue, lavender, or white. Through the voile run ratine stripes of the same shade which give the effect of bands of trimming on the full skirt and the simple waist. The frock has a collar and chemisette of white organdy, and it is girdled with a black velvet ribbon.

A crêpe de Chine frock is always an asset to the wardrobe, and especially this season, for the full skirts and the horizontal bands which are so smart are particularly pretty in this material. A crêpe de Chine frock, both simple and smart, is sketched at the upper right on this page. The three wide tucks and the hem of the skirt are each headed by a row of hemstitching, and the waist has bound buttonholes and a collar of white Georgette crêpe over a collar of crêpe de Chine. The dress may be had in flesh color and in white, as well as in dark colors.

A charming afternoon frock is illustrated at the lower right on this page. The inserts on the skirt and the under part of the bodice are of Georgette crêpe, and the rest of the frock is of crêpe de Chine trimmed with a fine design of white beads. Tiny rosettes of moire taffeta ribbon trim the skirt after the fashion so popular with Lanvin this season. This dress may be had in pink or white.

A youthful and inexpensive evening frock is sketched at the lower left corner of this page. It is of white net, embroidered with flowers of pastel tints. Rows of tucks run around the skirt, and knife plaitings of net edge the fichu and the tiny sleeves. The frock has a white net drop skirt and a pink satin girdle loosely knotted in back.

At the left below is illustrated a taffeta parasol, imported from England, with a dark wood handle and a horn top. The parasol may be had in taffeta in almost all shades, and what costume is not enhanced by the addition of a parasol in a harmonizing color?

At the bottom of this page in the middle are four materials which are most effective when made up into sports skirts.



On the right, a lisle-topped striped silk stocking; 95 cents. On the left a woolen sports stocking; $2

A summer morning frock of delicately tinted cotton voile, girdled with black velvet, depends on the ratine stripes woven in its material to form the trimming; $14.50

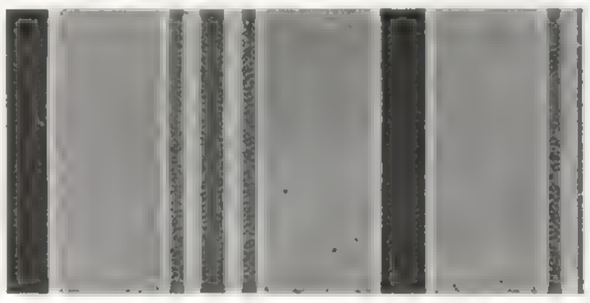
The crêpe de Chine frock is almost a necessity. This one, as simple as it is smart, may be had in pink or white, as well as in darker colors; $18.50



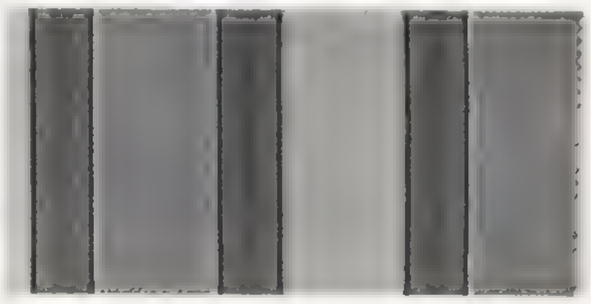
From England comes this taffeta parasol in any shade desired, with a horn-topped handle; $5



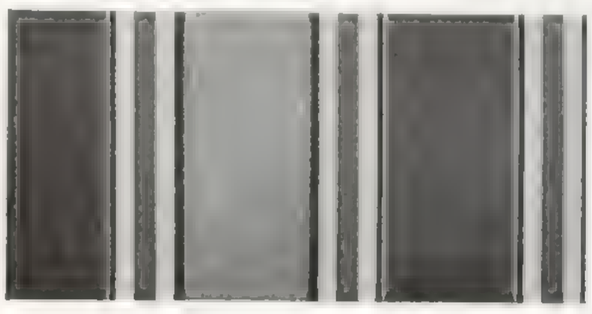
Youth and a white net evening frock are inseparable. This one is tucked, embroidered in delicately tinted flowers on skirt and fichu, hung over a net slip, and girdled with pink satin; $10.75



The heavy rep tapestry above may be had in Roman stripes of various widths and colors as may the other rep below. Both materials are 36 inches wide and cost 45 cents



The cretonne above is good in green with yellow stripes; 30 cents a yard. The chintz below is in gray striped with a color; 35 cents. Both materials are 36 inches wide







The sleeves, the sides of the bodice, and the inserts of the skirt are of Georgette crêpe, and the rest is of crêpe de Chine. The details are white bead embroidery and taffeta ribbon rosettes; $45

VOGUE PATTERN SERVICE



Blouse No. 183412



Blouse No. 183290



Blouse No. 183419

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's, smock, or lingerie pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern.

A complete description of each pattern will be found on pages 84 and 86.

When ordering Vogue patterns by mail, order from

VOGUE PATTERN SERVICE, 443 FOURTH AVENUE, NEW YORK CITY

Vogue patterns may be purchased at the Vogue Pattern Sales Rooms:

NEW YORK CITY: *443 Fourth Avenue*
BOSTON: *149 Tremont Street*
PHILADELPHIA: *Empire Building (Room 304) 13th and Walnut Street*
CHICAGO: *Stevens Building (Room 932), 20 N. Wabash Avenue*
SAN FRANCISCO: *Ye Gift and Favour Shop, 162 Post Street*
BALTIMORE: *The Flower House Studio, Charles and Hamilton Streets*
MONTREAL, CANADA: *The Children's Shop, 15 McGill College Avenue*
LONDON, E. C., ENGLAND: *Rolls House, Breams Building.*



Blouse No. 182768



Blouse No. 182880



Blouse No. 183236



Blouse No. 183141



Blouse No. 183142



Blouse No. 183235



Blouse No. 183399



Blouse No. 183397



Blouse No. 183339



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Frock No. 183425



Waist No. 183270; skirt No. 183271



Waist No. 183429; skirt No. 183430



Waist No. 183346; skirt No. 183317

For full descriptions and prices of patterns see pages 84 and 86



Waist No. 183422; skirt No. 183423



Waist No. 183314; skirt No. 183315



Waist No. 182498; skirt No. 182499



Frock No. 183251

HEALTH IN PURE FOOD

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When the inner man calls loudest

In summer, when the inner man calls loudest, feed and charm him with Franco-American Soup.

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Mutton Broth	Mulligatawny
Clear Vegetable	Green Turtle, thick
Vegetable, thick	Clear Green Turtle

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BRANCH AT CHICAGO
THE BLACKSTONE

NOVELTIES *from the* SHOPS

A NOVELTY for the Fourth of July party is the firecracker illustrated at the bottom of the page. Eleven and a half inches high, and two and three quarters inches in diameter, it contains a package of torpedoes, a pistol, a dozen boxes of caps, a dozen sparklers, a dozen snakes, three balloons, two step-on-me's, and a twelve-inch American flag. Owing to the combustible nature of some of the articles, it can be forwarded only express collect.

The miniature birthday cake with its five candles stands about five inches tall, and is in reality a circular box with imitation candles bearing birthday greetings. There is a space in the box for a gift.

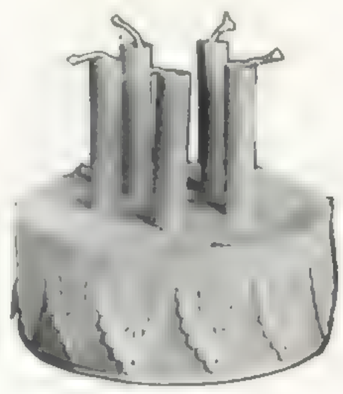
The "agraffe" is a hook or clasp which, in olden times, was used for fastening the armor or clothing worn by knights. The firm of decorators which has placed the modern agraffe on the market has adapted it to a use quite unlike its former one. The agraffes shown below the cake are really picture hooks, two inches high, made of lightweight tin and painted in a variety of attractive designs. A group of birds is painted on the agraffe at the right and an old-fashioned basket on the one at the left.

Vogue covers have been used for many purposes, and are now very cleverly made into boudoir, "bas-reliefs." The maiden on the January 1, 1916, cover, by Irma Campbell, is reproduced on a background of black velvet, and is enclosed in a burnished wood frame. The dress is pink crêpe de Chine edged with white fur, the fur of her neck-piece and muff. The flowing veil is of white malines, and the neck ribbon is black velvet. The various pictures show sometimes one figure, and sometimes two; the latter sell for $10.



The Vogue Cover damsel, who may be this Irma Campbell's damsel or some other, is destined for a ripe old age. She is here reproduced in pink silk and white fur against black velvet within a burnished wood frame; $7.50

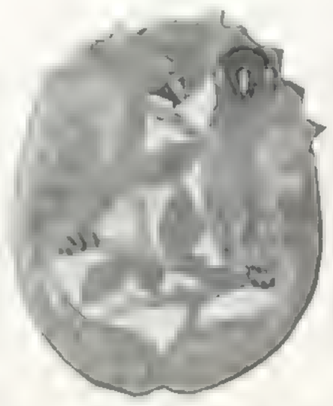
Two excellent materials for use in the children's room are shown at the bottom of the page. The one at the right has a pale mustard colored background with a tan stripe, and a very black cat with a light blue neck ribbon pursues a black and white ball. This is a French printed linen. The cotton print at the left has birds in yellow and black and trees and flowers in light blue, red, and dark blue, with touches of black against the white background.



A miniature birthday cake is a circular box with five imitation candles which contain birthday greetings; 50 cents



"Agraffes" are painted tin picture hooks; (right) bird design for the nursery; (left) old-fashioned basket design for the boudoir; 2 in.; $1.25 each, $1.75 to order, any design





For hangings in the nursery, a cotton print is gaily patterned; 36 in. wide; 50 cents a yard



A seeming firecracker contains all kinds of equipment for Fourth of July celebrations; price, $1

A French printed linen shows a black cat playing on a mustard ground; 31 in. wide; $1.75 a yd.



CHINESE SYMBOLISM

Rugs of Chinese design are exceptionally interesting because the different emblems used emanate directly from the three religions, Taoism, Confucianism and Buddhism, under whose influence the people live. The following symbols appear in the surrounding border, beginning at the left upper corner and continuing to the right:—

Wheel of the Law	Castanets	Canopy	Sacred Carp
Umbrella	Conch Shell	Lotus Flower	Urn
Knot of Destiny	Butterfly	Twin Fishes	Peach

The rug illustrated above was made on our own looms in the East, and is a faithful reproduction of an Antique Chinese rug, in which are employed many of the emblems mentioned.

We will be pleased to give further information concerning the rugs and the symbols upon request.

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PATTERN DESCRIPTIONS

The description for the patterns illustrated on pages 78 and 80 are given in full below: the patterns are described in the order in which they appear on the page, beginning at the upper left and reading across.

PATTERNS ON PAGE 78

BLOUSE NO. 183412.—In this pattern are included the patterns for overblouse and underblouse. The kimono underblouse is cut in one piece and opens at the center back. The sleeves gather into high cuffs covered with ruffles. The three-piece overblouse is cut in one with the peplum, and is seamed on the shoulders and under the arms. It is belted with a two-and-one-half-inch belt held at the front by embroidered bands inserted under slashes at either side. A one-piece rolled collar finishes the neck. For overblouse in medium size: 1⅜ yards of 40-inch material; ½ yard of 36-inch material for collar and cording. For underblouse in medium size: 1¾ yards of 36-inch material; 1 yard of 36-inch material for cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 183290.—Smartly plaited jabot, collar, and cuff frills are added to a smartly cut blouse with deep round yoke, front and back. One-piece sleeves are set into normal armholes. The jabot is attached to an applied box plait where the blouse opens. The deep detachable belt opens at the left side front. For blouse in medium size: 2½ yards of 40-inch material; ⅝ of a yard of 36-inch material for collar and cuffs; ¾ of a yard of 36-inch material for frills. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SMOCK NO. 183419.—This smock, because it is belted, would be excellent for sports. The back extends over the shoulders, and the fronts are shirred on. The deep sailor collar has the hem turned outside and stitched. One-piece sleeves with straight cuffs are set into normal armholes. The one-piece peplum is cut separate with the fold at the center back. For the blouse in medium size: 4⅝ yards of 36-inch material; 2 yards of ¼-inch trimming for collar and cuffs; 16 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 182768.—This semi-tailored blouse would be excellent if made of violet linen with white collar and cuffs. The yoke, back and front, is cut in one piece with the sleeves. The blouse fastens with linked buttons joined with cord over a narrow vest. The revers are cut in one with the fronts of the blouse. For blouse in medium size: 1⅜ yards of 40-inch material; 1⅝ yards of 40-inch material for the yoke and sleeve section; 22 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 182880.—The collar and fronts of this blouse are cut in one piece, and the collar may be buttoned high or turned low. One-piece sleeves are set into normal armholes. For blouse in medium size: 1⅞ yards of 36-inch material; ⅝ of a yard of 36-inch material or collar facing and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 183236.—The formal blouse of flesh colored tub satin is scalloped with folds of the satin. The back and tiny shoulder yoke are cut in one piece. The full gathered fronts and the collar are also cut in one piece. The front is slashed to the necessary distance from the throat and scalloped to form the opening; the waist opens in the back. One-piece sleeves are set into normal armholes and are gathered into high shaped cuffs. For blouse in medium size: 2½ yards of 40-inch material; 9 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 183141.—Narrow hemstitched frills and tucked inserts at either side of the front trim one of the smartest of the new summer blouses. The gathered fronts and back are attached to a narrow shoulder yoke. One-piece sleeves are set into normal armholes and finished by turned-back cuffs. For blouse in medium size: 2⅛ yards of 40-inch material; ⅝ of a yard of 36-inch material for collar and cuffs; 7 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 183142.—This blouse, of a pastel colored marquisette, is cut with collar, yoke, and shaped bands around the armholes in one piece, to which the full back and fronts are attached. The one-piece bishop sleeves are gathered into straight cuffs finished with cuffs flaring over the hands. For blouse in medium size: 2½ yards of 40-inch material; 7 small buttons; 2 large buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 183235.—This design for an overblouse is stolen from the leather jerkin. To a three-piece lining which opens at the center front are attached full one-piece sleeves with deep cuffs. The two-piece overblouse fastens on the left shoulder and under the left arm. For blouse in medium size: 2⅛ yards of 27-inch material for overblouse; 1⅛ yards of 27-inch material for lining; ⅞ of a yard of 44-inch material for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 183399.—The tailored street suit is completed by a blouse of colored handkerchief linen with collar and cuff trimmings of white linen. The blouse is cut in three pieces with seams on the shoulders and under the arms. On either side of the center front and back, pin-tucked sections are inserted. One-piece sleeves are set into dropped armholes. For the blouse in medium size: 2⅛ yards of 36-inch material; ½ yard of 36-inch material for collar and cuffs; 9 small buttons; 9 large buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 183397.—Corn colored Georgette crêpe makes this blouse, with bands of trimming on collar and cuffs. Back and fronts are cut with pin-tucked sections. One-piece sleeves are set into normal armholes and finished with high shaped cuffs above flaring cuffs. For blouse in medium size: 2¼ yards of 40-inch material; ¾ of a yard of 36-inch material for collar and cuffs; 5½ yards of ½-inch trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 183339.—A blouse for sheer handkerchief linen is finished with applied bias folds. The chemisette is cut double and tacked lightly to the blouse, which has a flat collar of its own finished by a bias fold. One-piece sleeves are gathered into normal armholes and are finished with circular cuffs. For blouse in medium size: 2¼ yards of 40-inch material; ⅛ of a yard of 36-inch material for bias folds; ½ yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PATTERNS ON PAGE 80

FROCK NO. 183425.—A one-piece frock for informal wear has the waist, which is mounted on a two-piece lining, cut in three pieces, a front, a back, and an underarm section. The latter section extends into a belt back and front, and into the skirt. One-piece sleeves are set into normal armholes. The skirt is cut with a fold of the material at the center back and also at the center front where the frock opens. The skirt is 35 inches long and 2¾ yards wide at the hem. For frock in medium size: 5¼ yards of 40-inch material; ¼ of a yard of 36-inch material for collar facing; 1⅛ yards of 36-inch material for lining; 48 buttons. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 183270; SKIRT NO. 183271.—A printed blue foulard skirt is cut in one piece with the fold of the material at the center front and the seam at the center back. Each side is slashed to form a drapery which is faced and edged with narrow bands of trimming. The skirt is 35 inches long and 3½ yards wide at the hem. The chiffon blouse is cut kimono fashion with bands of the trimming to define the armholes; it also opens at the back. A piece of blue lace forms the lower part of the blouse. For blouse in medium size: 2½ yards of 36-inch material; 1½ yards of 36-inch material for underwaist; 1 yard of 36-inch material for lining; 4½ yards of 1-inch trimming; 2 yards of 6-inch trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 5¾ yards of 36-inch material; 1⅞ yards of 1-inch trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 183429; SKIRT NO. 183430.—An attractive summer frock is cut with an extended back reaching over the shoulders. One-piece bishop sleeves are gathered into slightly dropped armholes. The front and back hip sections of the skirt and the lower part of the waist are cut in one piece and seamed under the arms. The full side sections of the skirt are joined to front and back panels. The skirt is 35 inches long and 3½ yards wide at the

(Continued on page 86)

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PATTERN DESCRIPTIONS

(*Continued from page 84*)

hem. For waist in medium size: 2¾ yards of 36-inch material; ¼ of a yard of trimming; 16 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 4¼ yards of 36-inch material; 18 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 183316; SKIRT NO. 183317.—A summer afternoon frock is made of pastel blue organdy with trimming and buttons of the same material in sea green. The blouse has low drooping shoulders to which are joined the one-piece sleeves. The two-piece circular skirt is seamed over the hips and opens on the left hip. Pointed pieces on either side of the front may be inserted or applied. For blouse in medium size: 2⅓ yards of 36-inch material; 23 buttons. Sizes, 34 to 40 inches bust measure Price, 50 cents. For the skirt in medium size: 4⅜ yards of 36-inch material; 17 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 183422; SKIRT NO. 183423.—This smart daytime dress is excellent of contrasting materials. This waist is made over a three-piece lining. The overblouse is cut on a fold at the center front and center back and opens on one shoulder. One-piece sleeves are set into normal armholes and are finished with deep turned-back cuffs. The skirt is made with a one-piece gathered section at the top, is cut with the fold of the material at the center front and opens at the left hip. A one-piece circular section forms the lower part. The skirt is 35 inches long and 3½ yards wide at the hem. For the blouse in medium size: 1⅝ yards of 36-inch striped material; 1⅛ yards of 36-inch plain material; ⅞ of a yard of 36-inch material for lining; ⅜ of a yard of 36-inch material for collar; 38 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 1⅞ yards of 36-inch striped material; 2⅞ yards of 36-inch plain material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 183314; SKIRT NO. 183315.—Striped voile and plain voile make a cool and distinctive afternoon frock. The waist is made over a two-piece lining. The back and the sleeve cape are cut in one piece with the seam at the center back. The fronts cross and are drawn through slashed openings. Pointed revers and shaped collar of striped material are cut in one piece. One-piece sleeves are set into normal armholes and have a dart from the elbow to the wrist. The skirt has a wide front panel cut on a fold of the material and joined to the two side gores which are seamed at the center back and are cut in points to meet the pointed section. The circular flounce, cut in points, is seamed at the sides and back. The skirt is 37 inches long and 4 yards wide at the hem. For blouse in medium size: 2⅜ yards of 40-inch plain material; ¾ of a yard of 27-inch striped material; ½ yard of 36-inch material for collar, vest, and cuffs; 1⅛ yards of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3⅛ yards of 36-inch plain material; 2⅞ yards of 27-inch striped material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 182498; SKIRT NO. 182499.—A sports frock with well-tailored lines is made of green jersey cloth. The three-piece blouse has one-piece sleeves set into normal armholes and opens a little to the left of the front. The skirt is cut in three pieces, is seamed on each side, and opens on a line with the blouse. It is 37 inches long and 2¼ yards wide at the hem. For the blouse in medium size: 2¾ yards of 36-inch material; ⅝ of a yard of 36-inch material for collar and cuffs; 7 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 3½ yards of 36-inch material; 7 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 183251.—A striped silk jersey cloth frock has for its salient feature a circular shoulder cape which is finished with a rolling collar. The back of the frock is cut on a fold of the material. This extends only to the waistline. The front sections are cut each in one piece to the hip seam, where the back sections of the skirt and waist join. One-piece sleeves are set into normal armholes. The skirt is 35 inches long and 3⅝ yards wide at the hem. For the frock in medium size: 5½ yards of 40-inch material; ¾ of a yard of 36-inch material for collar and cuffs. Sizes, 16 and 18 years, and 34 and 36 inches bust measure. Price, $1.

THE MODERN MODERATION IN DRAPERIES

(*Continued from page 63*)

Thus, though a shield from the outside, the curtains shut out no light at all.

At the upper left on page 63 is a bedroom window hung in pale pink taffeta, with a narrow shirred valance just sufficiently deep to hide the rod; this shirring is repeated in a band on the edge of the curtain. An unusual point in the drapery of this window is that the glass curtains hang to the floor and are of transparent silk gauze with a fringed edge. This method is useful where it is desirable to bring in a strong note of color to supplement the curtain itself. On the left in the picture, is a small bull's-eye window which is similarly draped. The curtains at the upper right on page 63 are also of taffeta. They are blue and are tied back with broad bands of blue taffeta edged with matching gimp and have a straight valance trimmed and edged with a matching gimp.

An example of curtains hung inside the trim appears at the left in the middle of page 62. In this particular case, the well-designed casing has been marbleized in black and gold, and against the French leaded panes are hung long curtains of soft taffeta. No glass curtains are used, and the taffeta curtains are allowed to lie about two inches on the floor. At the lower right is shown a window from a formal drawing-room of the French type. Here a red damask edged with fringe is hung in pockets behind the arched molding and held back slightly with tasseled cords; the treatment as a whole is in excellent taste.

French windows of similar type are pictured at the bottom on page 63 and at the lower left on page 62. At the window shown on page 63 no glass curtains are used and the silk curtains are hung inside the trim. In that at the bottom at the left on page 62, a fine net is hung against the glass and the old-blue velvet curtains hang between the beautiful pilasters. These last three photographs are good examples of the architectural place that the window and its trim had in the French houses of the eighteenth century—an example easy and desirable for us to adopt, especially where the trim is handsome.

In general, one might almost say that it is better to build a trim than to buy a curtain,—far better than to use a valance unless the room is perfectly suited to the valance type of curtain. Net is the best material for glass curtains, and they should be hung straight and close against the glass or they have no excuse for being.

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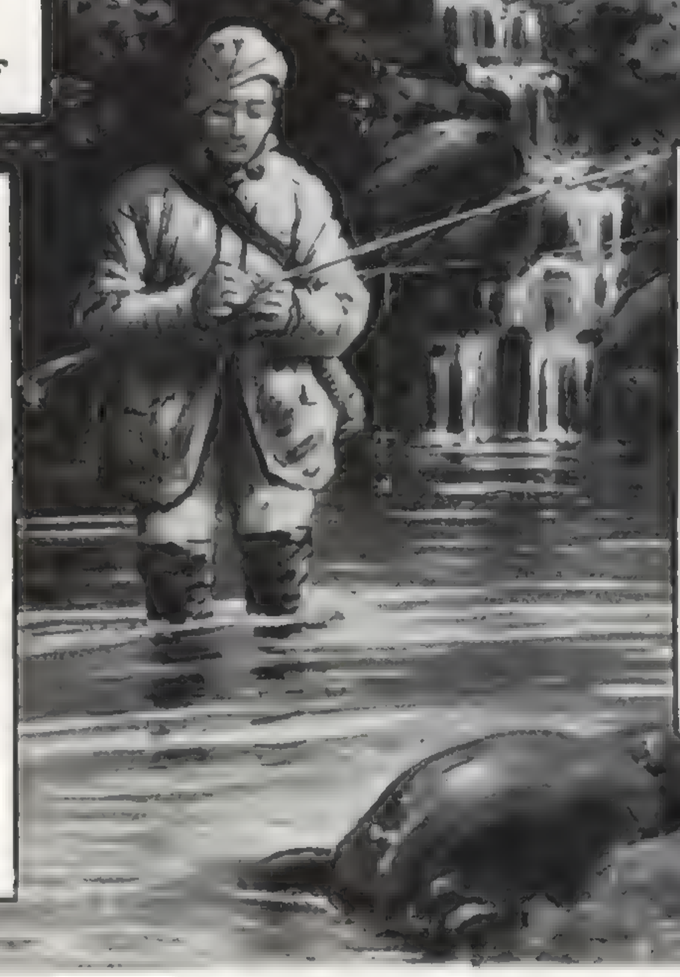
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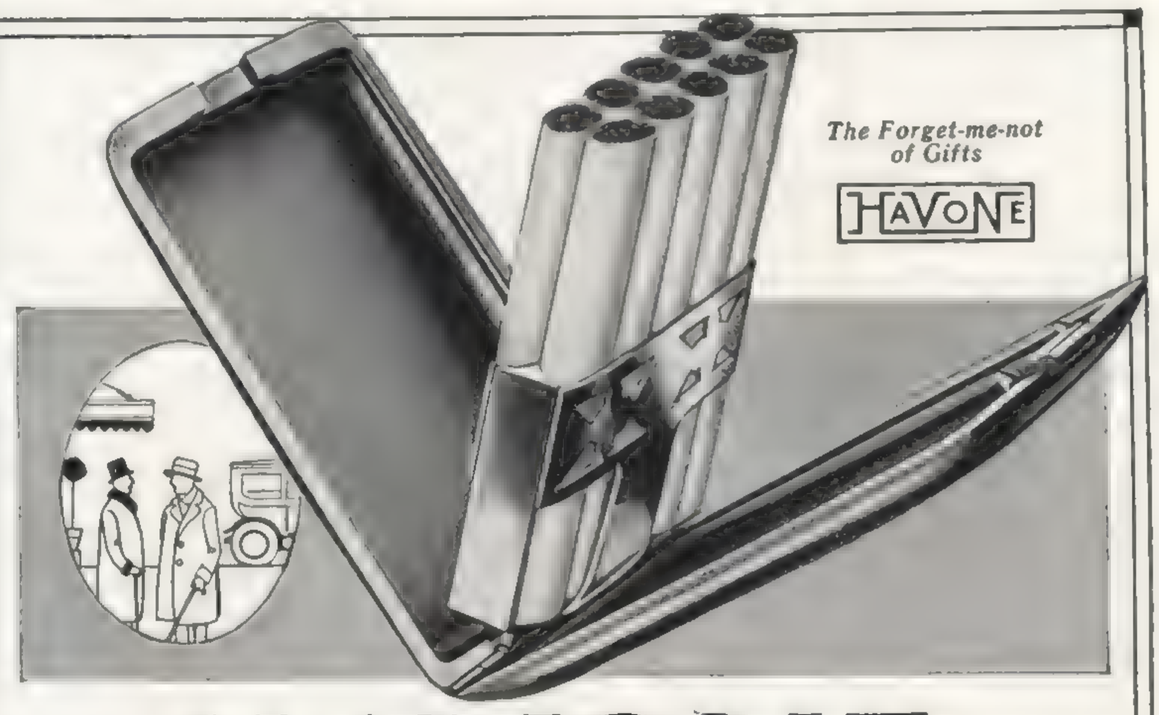
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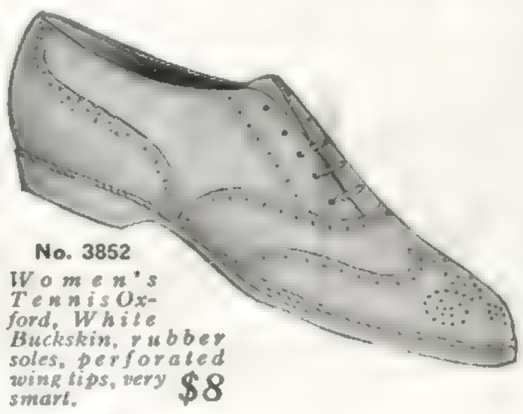
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A RÉSUMÉ OF SOCIAL LONDON BEFORE THE WAR

(*Continued from page 52*)

moment of the mild excitement of the two-step to the enticement of the rag, London, like the walrus, began to feel that the time was ripe for many things. But to a woman who has had the opportunity of observing London society in its last "sweep of seasons," as Shelley said of something far less worldly, no change has been more telling than that effected by the advent of the American girl.

THE DÉBUTANTE'S WARDROBE

The débutante's wardrobe was characterized by demure simplicity before her transatlantic sister arrived to sow broadcast her charming extravagance in the social camp. When George Moore wrote his "Drama in Muslin," a simple and inexpensive frock was supposed to be one and the same thing. It would have been considered in bad taste for filmy diaphanous fabrics to be used for débutante's dresses. Tulle, a fashion persisting since the Second Empire, was regarded as young-girlish and sweetly sufficient for evening wear. Two ball gowns, or at most four, were ample for a London season, when the season meant at least four balls a week. The linings of those memorable tulle dresses were of heavy satin, draped with billows of tulle which was renewed from time to time. But, by some quaint irony of those prudish days, the bodices were cut daringly low and worn quite off the shoulders, which gave an air of determined smartness to the attire. A ball dress was a ball dress then. It would hardly have been possible to confound it with a dinner or theatre gown, although it would have been suitable for the opera.

For the daytime there were the now classic "English tailor-mades," which were just coming in, and rather terrible gowns called "afternoon dresses." One such dress of foulard, and a garden-party gown designed to see the light at a Marlborough House garden-party before it did duty elsewhere, almost completed the modest wardrobe of a young lady of fashion until the arrival of the Ascot Races. This exciting event involved a certain outlay; the gowns then purchased were altered for evening wear at home during the autumn shooting parties.

THE PASSING OF THE MUSLIN MAID

Then came the "simply dressed" American girl. With a gasp of astonishment society caught the real meaning of costly simplicity. Soft, cobwebby, most suitable materials were used for her girlish gowns. But they cost as much, and looked as beautiful in their own way, as those of her exquisitely dressed mother. She came, she saw, she conquered. It marked the passing of the Muslin Maid.

From across the Atlantic, too, came another innovation, less suited perhaps to the more sentimental English. This was the novel attitude of friendship permitted between young men and girls in good society,—a species of camaraderie hitherto unknown. This change of attitude was symbolized by the fashion in which a young man asked his partner to dance with him. In Queen Victoria's time he advanced with a bow and a request for "the honour of a dance." Later it was, "May I have the pleasure?" While in the recent pre-war era he simply nodded to the girl of his choice as he murmured carelessly, "Come on."

Curiously enough, country life remained unchanged while in town a delightful hustle was taking the place of the old stateliness. Quite in the old movement were the balls given at this period by Lady Salisbury for the coming-out of her daughter, Lady Mary Cecil, and by the Duchess of Portland, at Welbeck Abbey, to celebrate the majority of her son, Lord Titchfield. The Hunt Balls also, the Quorn, the Pytchley, the Meynell, took place the same as ever; the great people of the county sat on their raised platforms, and a rope was boldly drawn across the middle of the ball-room to separate them from the lesser folk. But the Town Mouse cared nothing for the conservatism of the Country Mouse. Topsyturvydom reigned supreme; when, suddenly, the country awoke to war. Since then there has been no social life in London. And when the renaissance comes it must necessarily bring with it radical changes and new currents. Will there ever be any going back to the old, charming, half-Bohemian swing of our last "season"?

THE SPOILING OF THE GOLDEN YOUTH

Much has been said about the spoiling to which the golden youth of London was subjected. Certainly it was not without its effect, though one can not speak now of the trivial faults of those who, in so many cases, have gone for ever. Moreover, the men were hardly to blame for their casual behavior. It was permitted and encouraged until it became the fashion, until they hardly knew or cared at whose ball they were, or whose supper they were eating. They were asked everywhere. What did it matter? It mattered perhaps only to the girls, for whom these lavish entertainments were given, and who sometimes went partnerless while the guests chose their own particular friends. The hostesses often knew very little of their guests. They borrowed each other's lists of dancing men, inviting in a haphazard fashion with the quaint result that boys at Eton were sometimes grouped with gouty elderly men from the clubs.

But now, the spoilt boys have become heroes. The butterfly girls are cooking, nursing, even scrubbing. There is no social interest save in the name of charity and in the after-dinner speculation as to what London society of the future will be like.

Who shall say? Will it be more frenzied entertaining, or Arcady and the simple life? Certain things may be predicted. Greater social intercourse between England and the Allies is sure to come. Up to now the foreign element has been negligible in London; but it is reasonable to expect that this must be changed. Great nations do not fight and die for the same cause, they do not strive together for one mighty idea, without involving their hearts. And when playtime comes again, they will not be satisfied with cold civilities and official courtesies. Deep friendships have sprung up, and from them intercourse among the friendly nations will grow.

It would be most natural that there would be an immense amount of intermarrying between English girls and men of the Allied countries. Anglo-Russian marriages may become a feature of our peace rejoicings and the era that follows. There will not be the same shortage of men in Russia, and there is great wealth there. Moreover, English girls, who are romantic, will feel, and have felt already, the mysterious fascination of that far-off country; but, since it is the men and not the women nor romantic girls who really set the tone and give the lead in England, it is the men who will eventually decide the future aspect of changed London.

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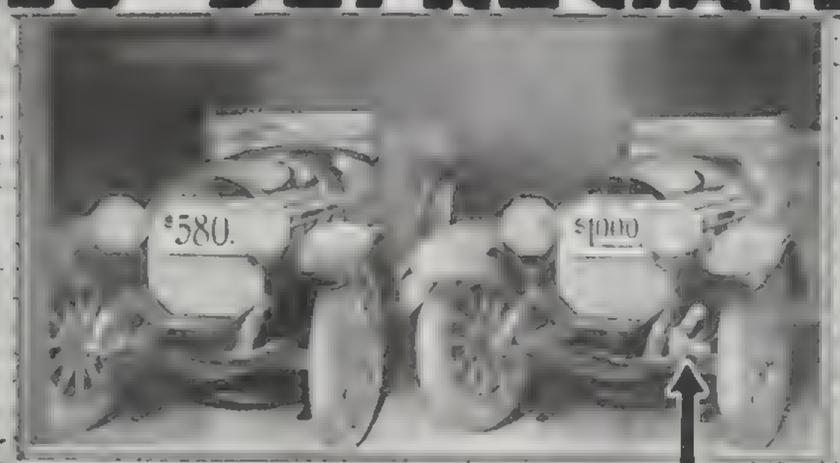
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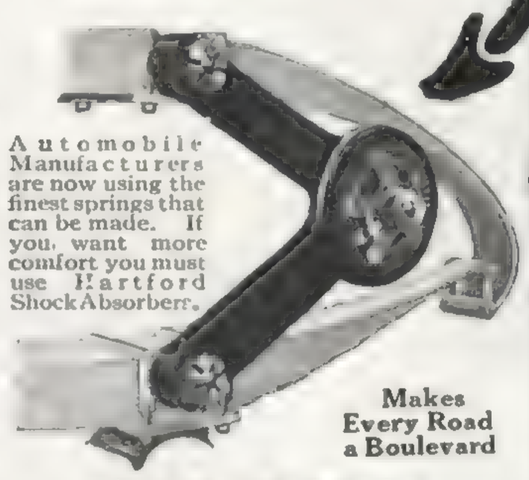
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Collar and cuff sets like this of white organdy, embroidered in the four corners, and edged with pin tucks, are most appropriate for country wear

THE ALMIGHTY COLLAR

On a Bit of Organdy, a Wisp of Crêpe, or a Frill of Net Depends the Success or Failure of a Summer Frock

TO an important degree, the charm of the summer frock this season is dependent upon its collar, and a number of changes in the appearance of a gown can be effected simply by varying the neckwear which is worn with it.

Collar and cuff sets like that sketched at the top of this page are most appropriate for country wear. The set illustrated is of white organdy, edged with three hemstitched pin tucks and embroidered in each corner. With a summer frock, too, the sort of frock one wears in the morning, a simple collar like that illustrated at the lower left on this page is smart. It is of sheer white organdy, shaped to represent the calyx of a lily. Both the collar and the two little capes below it are picot-edged.

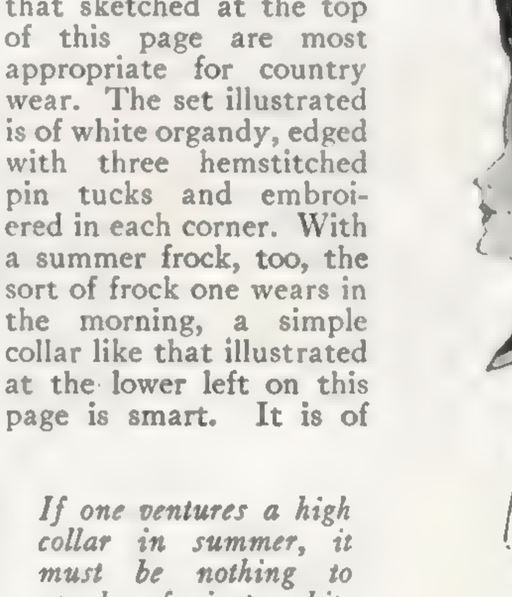
Voluminous neck ruffs are both appropriate and charming for wear on summer evenings. The ruff sketched on the lower right of this page is made of innumerable folds of soft white net, which form a becomingly soft frame for the face.

The whim of fashion for contrasting trimming about the neck has given wide scope to the designer of this important detail of dress, and many clever ideas have been developed for the summer season. Among the

(*Continued on page 92*)

If one ventures a high collar in summer, it must be nothing to speak of—just white net, edged with white Georgette crêpe and embroidered with dainty festoons





It is very new, and also very smart, this collar shaped like the calyx of a lily. This one of sheer white organdy, picot-edged, is accompanied by twin picot-edged capes



The ruff makes its appearance on cool summer evenings, though its warmth is as nothing to its becomingness. This version of it is just a cloud of white net

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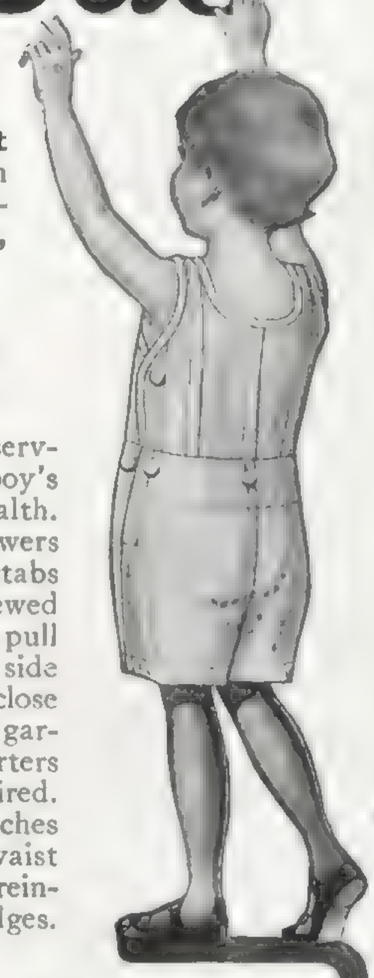
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For the little girl

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Equally attractive. Fits in naturally at the waist line. Buttons are sewed close to prevent sagging ot skirts. Has all the adjustments and improvements described above. Two buttons allow the children **to get in or out in a flash!**

Either garment postpaid ***50c.*** ***Sizes 2 to 12 inclusive.*** *Ask your dealer.*

Patented and made only by

FRED'K H. SPRAGUE CO., 148 Main St., Orange, Mass.

Also Mfrs. of famous "Spraguemade" Wash Suits and Rompers. If you cannot get them in your store—write us.



DAINTY SHEER GUIMPE

Fresh, Filmy and Cool
For wear with Summer Frocks

AT THE BEST SHOPS

"THAT something NEW"

The name *Timothy F. Crowley* Inc.

Means Style, Character and Youthfulness
In WOMEN'S NECKWEAR
Look for LABEL!
TIMOTHY F. CROWLEY INC
40 East 22nd Street New York

If your dealer hasn't your requirements write to us!

We stand back of every piece.

Are you listening?

The newest thing for the oven



PYREX

Trade Mark Reg. (*"FIRE-GLASS"*)

Baking Ware

The discovery of Pyrex registers a distinct advance—indeed a new era—in baking.

Owing to the unusual heat-transmitting qualities of Pyrex, food bakes quicker and more uniformly. Pyrex is practical, transparent and durable; does not chip, craze, nor flake. Food is not burned in Pyrex.

Pyrex dishes make handsome serving dishes with or without silver mountings. Pyrex glass dishes are made in a large variety of shapes and sizes ranging from ramekins at 12½c to casseroles at $2.00—On sale by leading china and department stores and specialty shops everywhere—Lewis & Conger, Gimbel Bros., N. Y.; Marshall Field & Co., Chicago; Jordan Marsh Co., Graham & Streeter, Boston; Wright, Tyndale & Van Roden, Strawbridge & Clothier, Philadelphia, etc.

CORNING GLASS WORKS, Est. 1868, CORNING, N. Y., U. S. A.



The Season's Success

La Boheme

Talcum - - - - 75c

Extract $4.00; Toilet Water $3.00; Face Powder $1.50; Sachet $1.50.

Send twenty-five cents to Vivaudou (Dept. F., Times Building, N. Y.) for a generous sample of La Boheme Extract.

ARLY **Paris**



For the King

The Dish of the Palaces Nearly All the World Over

"I was taken," he writes, "through the Emperor's kitchen, and what do you suppose? Why, there was Quaker Oats."

But in his own kitchen it wasn't.

It's a curious fact. We Americans import Scotch and Irish oats to sell at fancy prices. But in the British Isles, where these oats grow, Quaker is the dominant brand.

And some of us take any oats that are offered, thinking oat flakes much alike.

But the connoisseurs of a hundred nations send here for their favorite oats.

Here is one American product—one of the few—which has won the whole world's admiration. Don't you know that such a product must deserve supremacy?

Quaker Oats

The Supreme Morning Dainty

Oats, to have the finest flavor, must be Northern grown.

But we go further. We take the choicest Northern oats and pick out the choicest third. That is, we discard two-thirds of the oats because they are underfed.

From the big, plump grains—just the cream of the oats—we make these luscious flakes. That's why this flavor has won the world.

Remember that. Without extra price—without extra effort—you can get Quaker Oats when you order. You can breakfast the same as kings. After that, a lesser oat dainty will hardly be served on your table.

10c and 25c per package
Except in Far West and South

A $2.50 Aluminum Cooker

Made to our order, extra large and heavy, to cook Quaker Oats in the ideal way. Send us five trademarks—the picture of the Quaker—cut from the fronts of five Quaker Oats packages. Send $1 with them, and this double cooker will be sent by parcel post. This offer applies to the United States and Canada.

Address THE QUAKER OATS COMPANY, 1708 Railway Exchange, Chicago

(1336)



More surplice than collar is this affair of white Georgette crêpe, Valenciennes lace, and a spray or so of white embroidery, all destined to be worn over a summer frock

THE ALMIGHTY COLLAR

(*Continued from page 90*)



Any woman is the more youthful for a frill—doubly so for a double frill. The upper ruffle is white chiffon; below it is a net one embroidered with tiny colored flowers

varied by occasional bits of drawn work. With a frock such as a simply tinted linen, the surplice arrangement sketched at the top of this page would be particularly appropriate. The collar, which is prolonged over the entire front of the bodice, is of white Georgette crêpe, embroidered in white in a delicate trailing design and edged with Valenciennes lace. A novel detail is the little ruffle with which the surplice is finished at the waist-line in the front. Equally pretty with the same sort of frock would be the double frill sketched in the middle of this page. The upper ruffle is of white chiffon and the under one of a soft white net, embroidered with tiny colored flowers.

latest models from Lord and Taylor, from which shop all the neckwear which illustrates this article was selected, is the delicate wisp of a stock and jabot illustrated in the middle of page 90. It is of sheer, fine, white net, and the top of the collar and the jabot ends are of white Georgette crêpe attached to the net by delicate festoons of colored embroidery.

The upstanding collar, however, even when so ethereal as this, is the exception in summer neckwear. It is the large collar which aspires to be a cape that seems most popular. A collar of this sort is sketched at the bottom of this page. It is extremely fine, for its material is cobwebby white voile, and it is edged with delicate Valenciennes lace joined under a wreath-like edging of fine white embroidery, which is



It is the collar with the tendencies of a cape that is so smart, particularly when it is of voile, edged with embroidery, bits of drawn-work, and lace

Reduce Your Flesh

It can be quickly and easily accomplished. For every part of the body we have a specially designed article in

DR. WALTER'S FAMOUS

Rubber Garments

FOR MEN AND WOMEN

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.



Brassiere $6.00

Made of Dr. Walter's famous flesh reducing rubber with coutil back. The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style. **Price $6.00.**

Frown Eradicator	$2.00
Chin Reducer	2.00
Neck and Chin Reducer	3.00
Bust Reducer	5.00
Abdominal Reducer	6.00

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Send for illustrated booklet.

Dr. Jeanne B. Walter, Inventor and Patentee

353 FIFTH AVE., NEW YORK (Entrance on 34th St., 3d door east)

TAKE THE CURE

AT

White Sulphur Springs

West Virginia

OPEN ALL THE YEAR

The GREENBRIER

European Plan

Finest Bath Establishment in America, Connected Directly with the Hotel.

Nauheim and all principal baths of European Health Resorts are given in the Bath House by skilled attendants.

Digestive and kidney disorders, obesity, neuritis, rheumatism and kindred diseases specially treated.

Physicians:
Dr. G. B. Capito
Dr. Oscar Kniffler, of Wiesbaden.



Mary Garden

Queen of all Rigaud

perfumes, varies with the personality of the user

With a BLOND it recalls honeysuckle, tuberose—or is it jonquil or hyacinth?

And around the BRUNETTE and TITIAN types it creates a fragrant atmosphere of dark red roses and recalls the gorgeous bloom of the Pagoda tree of the Burmese temples, or the wonderful Ylang and Champa flowers.

Even with two Brunettes, the odor differs, according to the personality of the user.

Mary Garden Perfume accentuates the tempermental characteristics of every woman.

In warm weather, Mary Garden Cold Cream, Toilet Water, Face Powder and Talcum, must be used by all with social ambitions.

Rigaud

Master Perfumer

Paris



Miss M. A. Lewis

INTERIOR DECORATOR

10 East 46th St. New York

HADDON HALL

Atlantic City, N. J.

Directly on the Beach. Unobstructed Ocean View. Always Open. All sleeping-rooms have private bath or running water. Sea water in all baths. Music. Golf and Yacht privileges. Capacity 450. Write for Booklet.

LEEDS & LIPPINCOTT

There is a certain quality possessed by some men which we call vitality.

It is being greatly alive—living each minute in full and keen consciousness—using the senses constantly and to full capacity.

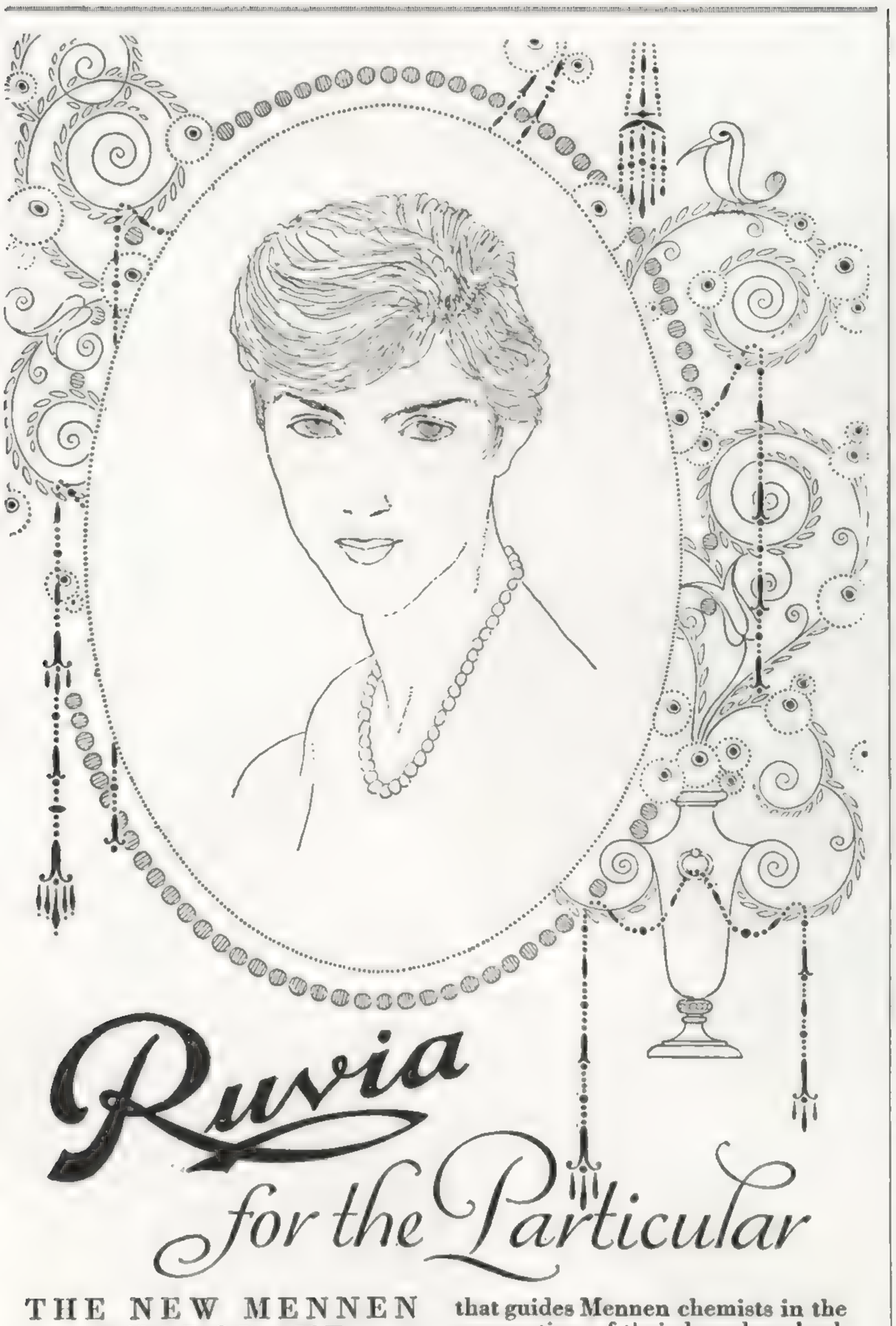
Men of vitality, living as they do more fully than others, exercise their acute faculties in choosing the accessories of their daily lives and the means for their pleasure and comfort.

It is among such men as this that Rameses, "The Aristocrat of Cigarettes," finds its greatest and most constant demand.

Your vitality will respond instantly to its distinctive fragrance.

And nobody ever changes from Rameses.

STEPHANO BROS., Inc.
PHILADELPHIA



Ruvia
for the Particular

THE NEW MENNEN DEODORANT

The House of Mennen presents Ruvia—to the particular.

Ruvia arrives at the time of year when it is needed most.

The subtle art of grooming requires at all times an efficient deodorant. Especially when making ready for golf, tennis, canoeing, riding or touring, Ruvia adds just the necessary touch.

At country club, in boudoir, in the opera bag, at the dance, Ruvia proves a talisman.

Its claim to consideration is based on distinctive superiorities.

It does exactly what a good deodorant should do—effaces the odor of perspiration without clogging the pores or interfering in the slightest with perspiration. It is absolutely harmless.

Ruvia was produced under the same conditions of caution, scientific skill, and knowledge of physiology that guides Mennen chemists in the preparation of their harmless, healing, soothing Borated Talcum Powder, the standard of the world for the tender skins of infants.

Ruvia is soft, smooth, creamy, white. It will not lump or gum. It is swiftly absorbed by the skin like a vanishing cream. Its harmless, sweetening effect will last for hours.

Ruvia boudoir jars are fitted with tight-fastening aluminum caps which screw on securely, and absolutely prevent the soiling of contents of bags or the covers of dressing tables.

Ruvia containers have no directions on the outside to betray its uses.

Boudoir size, 25 cents. Pocket size, an invaluable adjunct to the hand-bag, contained in an aluminum case, 10 cents. Pocket-size package will be mailed postpaid on receipt of 10 cents.

GERHARD MENNEN CHEMICAL CO.

2506 Orange St., Newark, N.J., U.S.A.





With a tiny folding typewriter to balance on one's knees in bed, the work of a whole long morning of writing is done in a few pleasant minutes, and all the notes that hang over one's head are accomplished

ON HER DRESSING-TABLE

THE smart woman is a busy creature this season. She is none the less well-groomed and well-gowned, of course, but she is far more deeply interested and widely occupied in other ways. She is clever enough to combine leisure with a vast deal of charity work, and with a telephone on her boudoir table and a little typewriter de luxe on her knee, behold, she is a woman of affairs.

A typewriter in the boudoir is unquestionably an innovation, but it accomplishes wonders in answering business and informal notes. The telephone and this little machine which can be used in bed balanced on the knees, with its leather case for a table and a small white felt pad as a silencer, have made the busy morning hours luxurious. There is a certain pleasant feeling of independence and efficiency, too, in using one of these little machines. One can write quickly and plainly and, while lazying for an hour in bed, accomplish the work of a whole morning of writing, besides typewriting the list of letters for the secretary to write later in the day.

SHE WHO RUNS MAY WRITE

For traveling, too, the folding typewriter is a great convenience. A certain charming authoress who crossed the continent by motor carried one of these little machines with her touring luggage. A typewriter at hand is worth two at home, for if it is near, the things that ought to be done are the things that can be done. The typewriter is of use even in a motor-car, a woman who spends her time in traveling affirms; she carries her folding machine from place to place as easily as the book she happens to be reading.

It is a singularly accomplished little machine. It has a French keyboard, if so desired; in fact, it may be had with a keyboard of any of several foreign languages. But the most desirable qualities of the machine are its light weight and its miniature size. It is 6½ inches high when in use, but when it is folded, it is only 3¾ inches high. It weighs but six pounds, and it costs $50.

It may be carried in a case of fine-grained black leather or pigskin which is lined with either black or coal blue watered silk and has a sliding drawer for the stationery, pens, and pencils one may happen to need while touring. Its cost is $25. One may also have a simpler case of lighter weight leather, with an attached portfolio for stationery. Its dimensions are 4¾ inches by 9¾ inches by 12½ inches; it weighs 3¼ pounds, and its price is $12.

MIXING POWDER WITH BRAINS

To-day, experts make a thorough and scientific study of the skin and its needs, so every woman may find the suitable accessories for the betterment of her appearance.

A specialist who has done wonders for the skin has given much serious thought to the effects on it of climatic conditions and of the hardness of the water in various parts of the country. He has compounded some valuable curative creams and powders to rectify the damage wrought by dry dust-ridden air and hard water, two conditions which will in time ruin the most perfect skin.

A massage cream which builds up relaxing muscles may be rubbed into the face and neck while one is lying down with the head well thrown back. A recent and successful method is that of placing a pillow under the shoulders and massaging while the head is in this position. In this way, the muscles are thrown up, and the massage stroke is an upward one, which tends to give a youthful contour to the face. The massage cream, which costs $1 a jar, is based on an ingredient the fragrance of which is both refreshing and familiar.

After the face, neck, and arms have been massaged with the cream, and all traces of it have been removed, a powder may be applied. A particularly good one is in solid form; it might be termed a cream powder. This almond cream powder, which also costs $1 a jar, is applied with a dampened sponge and allowed to dry on the skin, after which the face, arms, and neck should be carefully wiped with a soft cloth.

It makes the skin soft, white, and smooth in appearance, and it is almost indispensable in summer, when the sun and the wind of outdoor days make the question of appearing in evening dress a sad one. An astringent lotion, consisting of milk, alcohol, and a secret ingredient which is the cause of a remarkably white skin, is another summer necessity. It costs $1.50.

Note.—Those inquiring for names of shops where dressing-table articles may be purchased should enclose a stamped and addressed envelope for reply, and state page and date.



We asked the artist what he considered the chief charm of beautiful hair and he said, "I look for three things: even color, brilliance and a fluffiness that eliminates any hard, straight, definite lines." The easy attainment of just such hair results from proper care and choice of the right shampoo.

CANTHROX
SHAMPOO

is the daintily perfumed scalp stimulating hair cleanser which has been the favorite for years because it is made for hair washing only, and in addition to its cleansing properties is known to have a beneficial effect upon both hair and scalp. If troubled with dandruff, you will notice the first shampoo removes most of it, and after each succeeding shampoo you find the flakes smaller and fewer until they disappear.

15 Exhilarating Shampoos for 50c at Your Druggist's

This is about three cents a shampoo. No good hair wash costs less; none is more easily used. Just dissolve a teaspoonful of Canthrox in a cup of hot water and your shampoo is ready.

Free Trial Offer To prove that Canthrox is the most pleasant, the most simple, in all ways the most effective hair wash, we will gladly send one perfect shampoo free to any address.

H. S. PETERSON & CO., 212 W. Kinzie Street, Dept. 59, CHICAGO, ILLINOIS

To the Woman Who Personally Shops in New York



THE charm and advantages of Model Gowns, for style as well as economy, for women with model size figures, are known to but few American women, and they zealously keep their secret.

Many of the best-dressed women in New York City outfit themselves each season at our modest shop. They are keen judges of values and fashions, too.

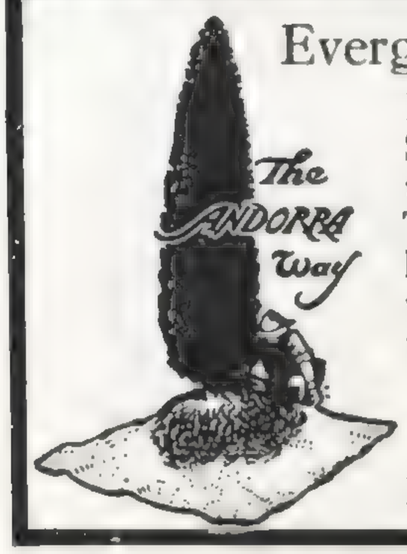
We give them two new gowns of authentic or advanced fashions for street, afternoon or evening wear, for the same price they usually pay for one alone elsewhere. All are originals—no two alike.

PRICES RANGE $20 UP
Two Gowns for the Usual Price of One

Call and see these frocks for yourself—even try them on. You are never urged to buy.

ESTAB. 1899

MAXON-MODEL GOWNS
1587 BROADWAY AT 48TH ST., NEW YORK



Evergreen Planting in Mid-Summer

From the latter part of July until late September is a most favorable period for the successful transplanting of Evergreen Trees and Shrubs. Our Evergreens are lifted with a large ball of fine roots and earth which is securely wrapped in burlap to insure their safe shipment. Catalog if requested.

ANDORRA NURSERIES
WM. WARNER HARPER, Prop.
Box E, Chestnut Hill Philadelphia, Pa.



A SUMMER BEAUTY BADI-NAGE

HOW TO LOOK COOL

It was at a crowded social function the other day, when every woman in the brightly-gowned throng was showing obvious signs of complexion-disturbance from the heat, that we caught sight of a well-known matron noted for her beauty, looking exquisitely fair and cool as a rose leaf on snow. While other faces were shiny, moist or scarlet, hers retained its serene charm unruffled. What was the secret?

The society leader in question whose lovely skin attracts admiration wherever she goes, is one of Mme. Rubinstein's cosmopolitan clientèle, and the secret of the cool, clear and mat appearance of the complexion was *Valaze Liquidine*, which effectually subdues "shine" of the skin for outdoor and indoor functions. The price of this preparation is $1.50, $2.75 and $5.50 a bottle.

NON-FRECKLING AND NON-TANNING FACES

Many of us have read the charming romance written by Jules Verne, describing the search for the Green Ray. A number of men heard that towards sunset, the sun, glinting up from the horizon strikes through the waves of the sea, and just before it sinks down below the waters shoots a pure green ray up into the air across the turquoise heavens.

And there is as much romance attached to the Blue and Violet Rays, the search for them and the finding of them, as there ever was to the Green Ray of Jules Verne. The following lines will explain the reason:

That the sun plays havoc with the complexion has been an accepted fact from earliest days, but the why and wherefore, Science has only recently succeeded in discovering. To Dr. Finsen, the famous Danish scientist, the palm must be awarded for any definite knowledge that we now possess of the true effect of the sun's rays on the human skin. It was he who discovered that it was not due to the heat but to the Blue and Violet rays of the sun that discoloration, freckles, tan and sun-blister result from exposure to the sun.

When this curious phenomenon had been proved half the battle was won, but it still remained to discover means of counteracting the influence of these annoying blue and violet or "actinic" rays of the sun, to the end that freckles, sunburn and tan might be prevented. Ceaseless laboratory work of European scientists has solved the problem, and Mme. Rubinstein, who immediately seized the new idea, adapted it to practical Beauty Culture. This "sun-expelling" discovery as adapted and perfected by her is now known by the name of *Valaze Sunproof Creme*. By simply rubbing some of this marvelous cream into the skin before going out, you will not sunburn, freckle or tan. You may enjoy all out-door sports, even sea-bathing, with no fear of ill effects to the complexion. Above all, Valaze Sunproof Creme is harmless, won't show on the face, and it forms a serviceable foundation for powder, which it is always advisable to use in summer. The price of Valaze Sunproof Creme is $1.00, $3.00 and $5.00 a pot.

A BEAUTIFUL THEATRE STAR

was recently asked "What do you find the most difficult thing in your profession?" She answered: "To live up to my photographs, until I have begun to use—Valaze." The beautifying and refining effect of this preparation on the skin and complexion is well known in every country where true value is put on woman's beauty; it has also excited the marvel of many scientific men in Europe who have investigated its powers. *Valaze Beautifying Skinfood* keeps the "gossamer web" of the skin in perfect condition. It tones the skin when impaired; it woos back its youthful charm; it prevents it from lapsing into a faded condition.

Proof is in overwhelming abundance as to the rare results it produces. The best known ladies in this and other lands, the peeresses of beauty, those whose charms are the envy of the world, testify with unstinted praise and enthusiasm to the effects produced by this scientific beauty-aid.

Freedom from tell-tale lines, freckles, sallowness, drab or weather-beaten appearance—Valaze Beautifying Skinfood stands for all these, and that is why grateful tribute is universally paid to it by discriminating women. To guard your complexion immaculate during the hot weather, Valaze is indispensable. And if you are subject to freckling, use it together with the Valaze Sunproof Creme. The price of Valaze Beautifying Skinfood is $1.00, $2.00 and $6.00 per pot.

THE VALUE OF POWDERS IN HOT WEATHER

"Then powder your nose, powder your nose,
For history shows that a certain repose
Is acquired by the lady who powders her nose."

There can be no doubt that a face powder, providing it is a hygienic and well-chosen one, is essential to comfort and well-groomed appearance during the warm weather. That its use does, in fact, contribute to that "certain repose" and its non-use to "fidgets," is one of the self-evident truths which we all have experienced.

But not all powders that go by name of powders, are hygienic powders, and but few powders produce results that are expected of them unless they are absolutely suited to the needs of the skin of the individual. When unsuited, they become a nuisance rather than a help, they "uglify" rather than beautify, they are harmful rather than beneficial.

In this matter of face powders, as in other matters affecting the care of the face, Mme. Helena Rubinstein has made due and expert provision, by creating various powders for various skins. Her *Valaze Complexion Powder* has been devised for normal skins and such as incline to moistness and greasiness, and *Poudre Novena* for skins that are dry or incline to dryness. These powders are in all shades, and priced at $1.00, $2.50 and $4.50 a box. Mme. Rubinstein makes the same important distinction also in the case of her celebrated liquid powders (Blanc des Perles), of which the Valaze Snow Lotion (priced at $1.25 and $2.50) is intended for normal and dry skins, and the Valaze Snow Lotion Special (priced at $2.50 and $5.00) for greasy skins.

WATER-LILIES WANTED

Mme. Helena Rubinstein has several preparations for which water-lilies are necessary, and as she finds a scarcity of these flowers, she is making a general appeal to readers of Vogue who may have these flowers in season, to supply her with them. She will accept water-lilies in exchange for any of her specialties.

Mme. Rubinstein's booklet, "Beauty in the Making," will be forwarded on receipt of 2c stamp to cover postage.

Mme. HELENA RUBINSTEIN
15 East 49th Street New York City

Paris
255 Rue St. Honorē

London, W.
24 Grafton Street

San Francisco: Miss Ida Martin, Liebes Bldg., 177 Post St. and Grant Avenue
Philadelphia: Mme. Rose Schachman, 2536 W. Somerset Street
New Orleans: Mrs. C. V. Butler, 9017 Zimple Street

REPRESENTATIVES WANTED—The demand for Mme. Rubinstein's preparations in all parts of the country has become so insistent that she has decided to appoint representatives in various cities, and she is now prepared to consider applications for agencies. Suitable applicants will receive every encouragement.



ONCE more the season for Travel; life in the open at Mountain and seaside is at hand.

Before you leave your base of supplies, provide yourself with an ample selection of

"Onyx" Hosiery

Reg. U.S. Pat. Office

Silk

A beautiful and wonderfully varied range of Fancy Summer designs is presented in the new "Onyx" line.

Ask for any of the following. They will give complete satisfaction.

For Women

No. 235
$1.00
Fine silk with DUB-L Lisle garter-top, triple extra spliced heel and toe, medium weight.

No. 350
$1.50
Pure Silk, DUB-L wide garter-top, triple extra spliced heel and toe, seasonable weight.

No. 106
$2.00
Medium weight thread silk, DUB-L Silk garter-top, triple extra spliced heel and toe.

All three above numbers are made with the new *"POINTEX HEEL"* in black, white and all colors.

You will find "Onyx" the Quality hose, at all Quality shops throughout America.

If you have difficulty obtaining your exact requirements—let us help you!

Emery-Beers Company, Inc.

Sole Owners and Wholesale Distributors of "Onyx" Hosiery.

153-161 East 24th Street **New York**

Successors to the wholesale business of *Lord & Taylor*

SOCIETY

Births

NEW YORK

Hughes.—On May 7, to Mr. and Mrs. Charles E. Hughes, Jr., a son.

Deaths

NEW YORK

Leaming.—On May 11, at his residence, Dr. Edward Leaming.

McHenry.—On April 26, Amy DuPuy McHenry, wife of Dr. Junius Hardin McHenry.

Weeks.—On May 12, W. Holden Weeks.

CHICAGO

Blair.—On May 10, at his home, Chauncey J. Blair.

Gardner.—On May 12, William A. Gardner.

PHILADELPHIA

Lea.—On May 12, J. Tatnall Lea.

PITTSBURGH

Horne.—On May 12, at his home, M. Durbin Horne.

Engagements

NEW YORK

Deming-Froelick.—Miss Elizabeth Oakley Deming, daughter of Mr. Richard Deming, to Mr. Howard Froelick, son of Mrs. Louis W. Froelick.

Gilder-McGrew.—Miss Dorothea de Kay Gilder, daughter of Mrs. Richard Watson Gilder, to Mr. Dallas D. L. McGrew, son of the Reverend Doctor George H. McGrew of Silver Spring, Maryland.

Mumford-Pratt.—Miss Catharine Mumford, daughter of Mr. William Clinton Mumford, to Mr. Charles Pratt, son of Mr. Frederic B. Pratt.

Townsend-Ferry.—Miss Virginia C. Townsend, daughter of Mrs. James M. Townsend, to Mr. Ronald Mansfield Ferry, son of Mrs. Charles H. Ferry.

ATLANTA

Winship-MacKinnon.—Miss Ida Winship, daughter of Mr. Charles Winship, to Mr. Donald Theodore MacKinnon.

BALTIMORE

Lee-DeWitt.—Miss Dorothy C. Lee, daughter of Mr. Charles O'Donnell Lee, to Mr. John DeWitt, son of Dr. Theodore F. DeWitt.

Perin-Whitridge.—Miss Marie Louise Perin, daughter of Mrs. Nelson Perin, to Mr. William Whitridge.

BOSTON

Ames-Frothingham.—Miss Mary Shreve Ames, daughter of the late Frederick L. Ames, to Mr. Louis A. Frothingham.

CINCINNATI

Miller-Wyman.—Miss Mary Kilgour Miller, daughter of Mrs. Kilgour Miller, to Mr. Walter Frothingham Wyman, son of Mrs. Edward F. Wyman.

MINNEAPOLIS

Sewall-Jones.—Miss Winifred Hoyt Sewall, daughter of Mr. Edmund D. Sewall, to Mr. David Gale Jones, son of Mr. David P. Jones.

PHILADELPHIA

Baird-Caner.—Miss S. Uytendale Baird, daughter of Mr. William J. Baird, to Mr. Harrison K. Caner, Jr., son of Mr. Harrison K. Caner.

Weddings

NEW YORK

Alexandre-Saportas.—On June 8, in St. Agnes's Church, Mr. Frederick F. Alexandre, son of the late J. Henry Alexandre, and Miss Bonnie Saportas, daughter of Mrs. George A. Saportas.

Ely-Weir.—On June 7, in the Church of the Ascension, Mr. George P. Ely, son of Mrs. George Ely, and Miss Caroline Alden Weir, daughter of Mr. J. Alden Weir.

Fay-Schirmer.—On June 6, in the Church of the Ascension, Mr. William Rodman Fay, son of Mr. Joseph Story Fay, Jr., and Miss Gertrude Helen Schirmer, daughter of Mrs. Gustave Schirmer.

Gillet-McCready.—On May 20, in the Church of the Ascension, Mr. Langdon Gillet, son of Mr. Elmslie M. Gillet, and Miss Emily A. McCready, daughter of the late T. L. McCready.

McDonnell-Amy.—On May 10, in the Church of St. Ignatius Loyola, Mr. Hubert McDonnell and Miss Isabelle L. Amy, daughter of Mr. Ernest J. H. Amy.

Murray-Warren.—On May 17, in St. Thomas's Church, Mr. Herman S. Murray, son of Mr. Russell Murray, and Miss Susanne E. Warren, daughter of Mr. Charles Elliot Warren.

Paige-Edey.—On May 27, in Christ Church, Bellport, Long Island, Mr. Douglas Paige and Miss Julia Edey, daughter of Mr. Frederick Edey.

Randall-Patteson.—On June 3, Mr. Paul K. Randall and Miss Katherine Patteson, daughter of Mr. Robert A. Patteson.

Rhinelander-Parsons.—On May 11, at the home of the bride's parents, Mr. Philip Rhinelander, 2d, son of Mr. T. J. Oakley Rhinelander, and Miss Le Brun Parsons, daughter of Mr. W. Eugene Parsons.

Snare-Dulles.—On May 31, in the Gotham Hotel, Mr. Frederick Snare, Jr., son of Mr. Frederick Snare, and Miss Edith Dulles, daughter of Mrs. William Dulles.

Webb-Russell.—On May 10, at the home of the bride, Mr. Alexander S. Webb, son of the late General Alexander H. Webb, and Mrs. William Hamilton Russell.

BOSTON

Burnham-Eliot.—On May 20, Mr. William A. Burnham, Jr., son of Mr. William A. Burnham, and Miss Rosamond Eliot, daughter of Mr. Amory Eliot.

Greene-McDowell.—On April 15, in Cambridge, Massachusetts, Mr. Harold Chase Greene and Miss Madeleine Fuller McDowell, daughter of Mr. Henry Burden McDowell.

Locke-Timmins.—On June 3, Mr. Joseph Alvah Locke, Jr., son of Mr. Joseph A. Locke, and Miss Edith Prescott Timmins, daughter of Mrs. Prescott Leonard.

BUFFALO

Hillis-Rogers.—On May 16, in the First Presbyterian Church, Mr. Richard Dwight Hillis, son of the Reverend Doctor Newell Dwight Hillis, and Miss Alice L. Rogers, daughter of Mr. William A. Rogers.

PHILADELPHIA

Fisher-Cooke.—On May 12, in St. Paul's Episcopal Church, Chestnut Hill, Mr. Clarence Wilson Fisher, son of Mr. S. Wilson Fisher, and Miss Josephine J. Cooke, daughter of Mr. James W. Cooke.

Grubb-MacQuoid.—On June 3, in St. Luke's Church, Roselle, New Jersey, Mr. Edward Burd Grubb, son of Mrs. E. Burd Grubb, and Miss Helen MacQuoid.

Ketcham-Long.—On May 6, in the First Presbyterian Church, Mr. William T. Ketcham, son of Mrs. Arthur C. Ketcham, and Miss Jean Nelson Long, daughter of Mr. William Henderson Long.

Laird-Chichester.—On June 3, at the residence of the bride's uncle, Mr. A. Felix du Pont, in Wilmington, Delaware, Mr. Philip D. Laird and Miss Lydia Chichester, daughter of Mr. Washington B. Chichester.

PITTSBURGH

Eaton-Huston —On May 20, at the bride's home in Sewickley, Mr. Henry Ewers Eaton and Miss Hayesel Huston, daughter of Mr. James A. Huston.

SAINT LOUIS

McDonough-Crotty.—On April 29, Mr. William R. McDonough and Miss Clara Marie Crotty, niece of Mr. William Cullen McBride.

SAN FRANCISCO

Hunt-Johns.—On May 16, in St. Luke's Church, Mr. Charles Warren Hunt, Jr., son of Mr. Charles Warren Hunt, and Miss Lucille Montgomery Johns, daughter of Mr. Henry Van Dyke Johns.

Weddings to Come

NEW YORK

Ferguson-Clarke.—On June 14, at the St. Regis, Miss Elsie Ferguson to Mr. Thomas B. Clarke, Jr., son of Mr. Thomas B. Clarke.

Pratt-Twitchell.—On June 20, Miss Katharine E. Pratt, daughter of Mr. Charles M. Pratt, to Mr. Burton Parker Twitchell.



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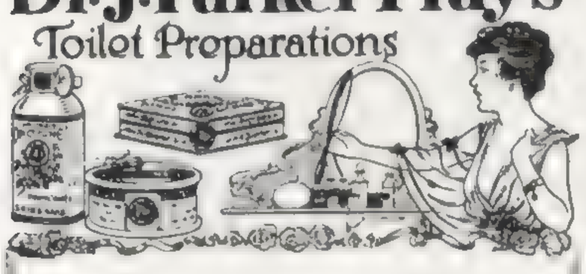
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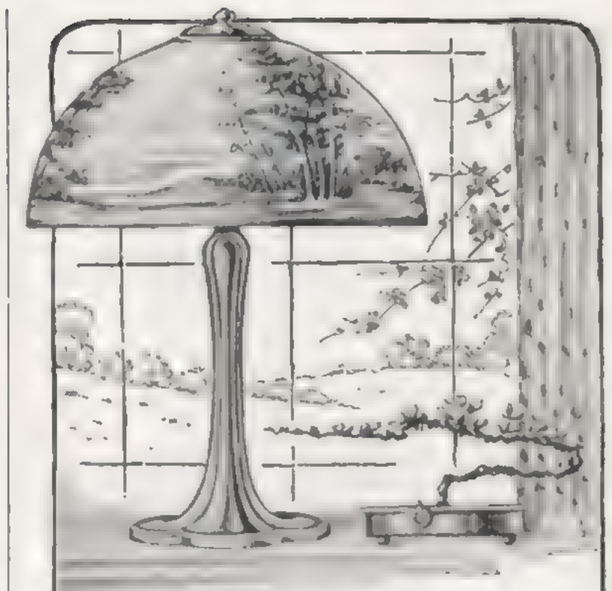
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SEEN *on the* STAGE

(*Continued from page 67*)

And this simple principle is something that Sir Herbert, for all his experience and all his cleverness, has never yet been able to learn.

This beautiful production of "Aglavaine and Sélysette" was projected by the Washington Square Players as a special gift for their sustaining and subscribing members. Only one performance was given,—on the evening of Sunday, May 7. Subscribers were admitted without charge, and no tickets were offered for sale to the general public.

But, just as there are "thoughts whose very sweetness yieldeth proof that they were born for immortality," there are productions in the theatre which are all too beautiful to be condemned to privacy. It is now unthinkable that the Washington Square Players should refuse to exhibit their production of 'Aglavaine and Sélysette" to the general and ticket-buying public when they move into the Comedy Theatre and inaugurate their new season in the fall. This present notice may be regarded, therefore, as an admonition for the future. Summer is coming, and in summer it is rather restful to forget the stage; but it is always good to know, when we are farthest from the theatre, that something really beautiful is beckoning to call us back again.



Photograph by Ira L. Hill

Marjorie Rambeau has one of those pleasant husbands who write plays for their wives to be successes in. Willard Mack, her husband, wrote "So Much for So Much," her first success, and the vaudeville skit in which she is now appearing

THE MERCHANT OF VENICE

IT really seems as if the lingering question of how to produce, and how not to produce, the plays of Shakespeare would be finally decided in this year which marks the tercentenary of his death. Much argument may be avoided if the reader will devote one evening to attending Sir Herbert Tree's Victorian production of "The Merchant of Venice" and will devote the very next evening to attending the Elizabethan production of "The Tempest" which is afforded by the Drama Society.

"The Merchant of Venice" is a better play than "The Tempest," and it is also a greater and a finer work of literature. Furthermore, in the present comparison, the former play enjoys a slight advantage on the score of acting. There is no actor in "The Tempest" so famous as Sir Herbert Tree, there is no actress so admired and beloved as Miss Elsie Ferguson. Yet the general effect of the performance of "The Tempest" is more satisfactory and more enjoyable than the general effect of the performance of "The Merchant of Venice." What is the reason for this reaction?

The reason resides solely in the fact that the production prepared by the Drama Society affords the poet an unimpeded appeal to the imagination of the public, whereas the production provided by Sir Herbert Tree inhibits the enjoyment of imagination by a sedulous insistence on superfluous details of actuality.

To Shakespeare, who had never left the white-walled island of his birth, the name of Venice was nothing but a name. The action of "The Merchant" was not imagined to take place in Venice, but was imagined merely to take place upon the unadorned Elizabethan platform. To build the Rialto Bridge upon the stage, and to photograph the actual locality of the Venetian Ghetto, is, therefore, to gild refined gold and paint the lily; and it should always be remembered that such excess was defined by Shakespeare not only as wasteful but also as ridiculous.

In order to make time for the setting of his realistic scenery, Sir Herbert has arbitrarily rearranged the order of the narrative. He has suppressed the swift and skilful alternation between the plot of the caskets and the plot of the pound of flesh, and has violently telescoped the scenes in Venice and the other scenes in Belmont. The play is, by this process, divided into two, and the careful time-scheme of the author is utterly subverted.

The setting for the last act looks for all the world as if it had been designed by Mr. Livingston Platt. It is quite unusually beautiful; but it is totally at variance with the setting for the interior of Portia's Belmont which had been exhibited earlier in the production.

The stage-direction of the play is marked by an elaboration of business which exceeds the standard that was set, at the height of the heresiarch Victorian period, by the late Sir Henry Irving. Sir Herbert Tree has done his utmost to supplant by a narrow imitation of the actual, the author's broad suggestion of the real. The spectator is even tempted to believe that, in the bag of money which is offered to Shylock at the trial, there are precisely six thousand imitation ducats, and not, by any chance, five thousand nine hundred and ninety-nine.

We are reminded also of the stagecraft of a former generation by the ambulant and errant spot-light which follows both Shylock and Portia about the stage, to the destruction of any illusion of reality in the general scheme of stage-illumination.

Sir Herbert's production of "The Merchant of Venice" is a very good production according to its kind; but the kind is obsolete. We no longer need to be shown an actual gondola (which does not

(*Continued on page 100*)

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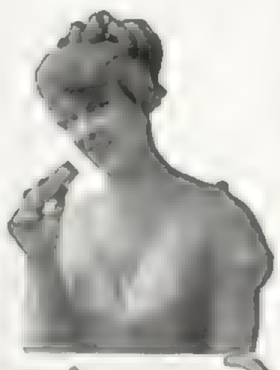
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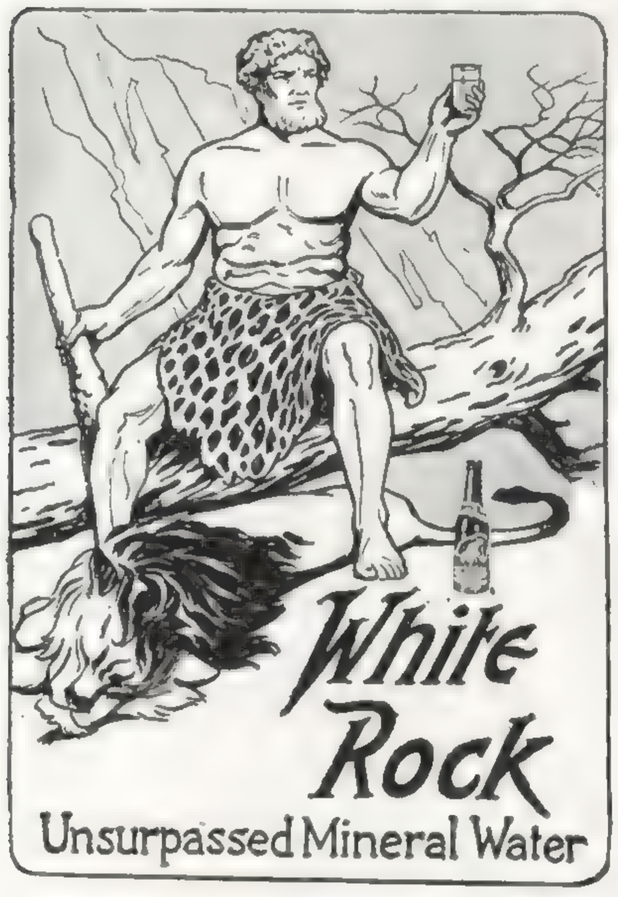
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"SHOULD A PRETTY WOMAN EAT?" by Frank Pease—an impudent little essay.

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THE TALKING WINDOWS

Continued from page 55)

From all things, and from adornment in particular, deep philosophies have been drawn. Edgar Allan Poe has said of furniture and interiors unforgettable things, with which we compare mentally our taste for adorning the exterior of our homes. From the delightful art of interior decoration women have now passed to the art of the façade, and begun to enliven avenues and streets.

London and New York and Paris are now rivals in the art of beautifying the façade. Our artists themselves have taken part. Those who seek novel ideas for flower arrangements about doors or windows, may find them in this series of imaginative and decorative designs which have the characteristic originality which marks the work of Erté.

At the upper right on page 55 is a "Pompadour Window," marked by trailing Pompadour roses. Climbing roses planted in somber colored vases of Persian faience extend in two great garlands diagonally across the window. Each vase is set within a larger shallow vase, from which roses overflow and fall in long streamers.

At the upper left on page 55 is the "Dulcinea Window." This unheard-of trellis-work, all twined with the roses or jasmine of Spain, is especially suited to the beautiful days of summer. The flowering plants are set in black and white lacquered boxes, placed in rows of three at the bottom and at either side of the window.

In the "Butterfly Window" in the middle of page 55, there is the greatest elaboration in the detail of the decoration. This window arrangement is composed of several elements: first, there are three boxes, sown with Easter marguerites, and each of the two higher boxes has, in addition, a flowering camellia. The middle section consists of an aquarium filled with goldfish, and in front of this and slightly lower is the third box filled with the Easter marguerites. The boxes are of white lacquered wood with bands of imitation tortoise-shell.

The "Roxane Window" at the bottom of page 55, in the middle, is a veritable jewel. It is composed of boxes of unequal size, two of which (placed lower and in front) are filled with Easter marguerites, while the higher boxes are filled with rose-pink geraniums. The boxes are made of panels of imitation ivory and ebony which overlap and are held by gilded nails.

In the "Karenine Overdoor," at the lower left on page 55, boxes of braided rush in the form of a half-circle, placed one at either side of the door, are planted with climbing roses or clematis. A ring at the top gathers the garlands together.

The complicated and fanciful "Castiglione Window," at the lower right on page 55, is the sort of window which the beautiful Countess Castiglione should have had in her apartment in the place Vendôme. It is all in the style of the Second Empire, with its boxes made to imitate tiles,—tiles composed of shaped pieces of citron-wood. A band of green-lacquered wood borders each box, and similar bands support the middle box which is covered with plaited green silk.

SEEN *on the* STAGE

(*Continued from page 98*)

look like a real gondola) in order to dream our way to the imagined city which once did hold the gorgeous east in fee. We have learned of late that Shakespeare planned his plays for the Globe Theatre on the Bankside, and not for the Lyceum or the Haymarket. We have learned that the only way to be fair to the greatest of Elizabethan dramatists is to produce his plays with a reasonable approximation to the conditions and conventions of the Elizabethan stage. Such a line, for instance, as Portia's "Draw the curtain straight," had meaning when the caskets were disclosed behind the arras on the inner stage; but it has no meaning when a silken covering is merely yanked away from three caskets standing blatant on a table far forward in the scene.

Sir Herbert's acting of the part of Shylock is in harmony with his general direction of the play. It is admirable in its elaboration of theatrical detail; but it never really stimulates emotion, because it never makes an unimpeded and direct appeal to the imagination. His composition of the part is replete with many minor traits of cleverness: for instance, in his first scene, he brings Tubal up with him on the stage, and transposes the soliloquies of Shylock into unassumed and unanswerable appeals to this mute and unresponsive auditor. But his performance, as a whole, is too elaborate. Great art is always simple; and the ultimate impression of the critical spectator is that Shakespeare, in intention, was a greater artist than Sir Herbert Tree.

"IF I WERE KING"

ROMANTICISM may be defined as an imitation of the non-essentials of romance. Romance contrives to tell the truth more poignantly than realism by suppressing the details of actuality; but romanticism, by the same process, contrives merely to convey a false impression of romance. Romanticism was rampant on the stage in the period which flourished from twenty to a dozen years ago. This was the period of "The Prisoner of Zenda," —a typical concoction, which lacked, on the one hand, the realism of such a play as "Justice" and, on the other hand, the reality of such a play as "Aglavaine and Sélysette." The only merit of romanticism is that it allures the mind into an amiable mood of make-believe, which serves as a vacation from more serious concerns.

One of the very examples of the romanticism which lulled us into mental laziness a dozen years ago is Mr. Justin Huntley McCarthy's "If I Were King." Nobody endowed with waking senses could possibly believe this play; and yet the fabric appeals very pleadingly to the childish sense of "Let's pretend." The plot is rich in incident and colorful in conduct. It is, indeed, so entertaining and so interesting that the auditor is willing to accept it for the sake of the general enjoyment which may thereby be derived from the theatrical occasion.

Any one who is at all acquainted with the wayward genius of François Villon knows that this "student, poet, and housebreaker" was not at all the sort of hero that Mr. McCarthy has depicted. Yet it is pleasant to pretend that the author of the model of all subsequent ballades was capable of serving vicariously as the King of France. And Mr. McCarthy has aided this pretense by writing his fantastic play with uncustomary literary skill. In particular, his versified translations of many of the poems of Villon must be commended for their cleverness in capturing the tone and tang of the original.

The current revival of "If I Were King" marks the final appearance upon the stage of Mr. E. H. Sothern. Though lacking in that indefinable entity called genius, Mr. Sothern is an actor of great talent developed into remarkable efficiency by careful study and long practise. The American stage will suffer a great loss by his retirement at the height of his career.

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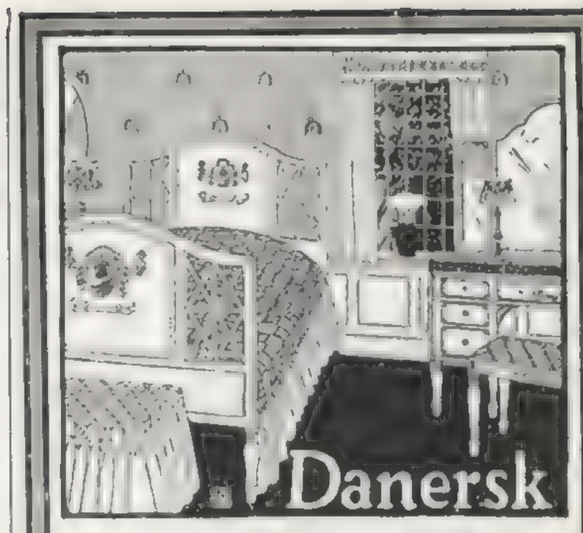
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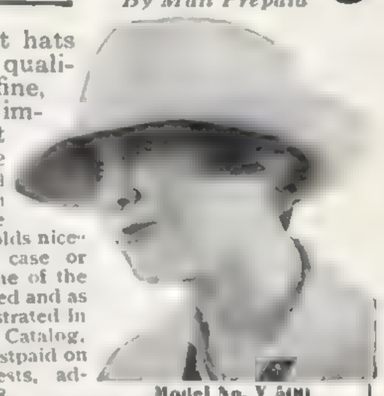
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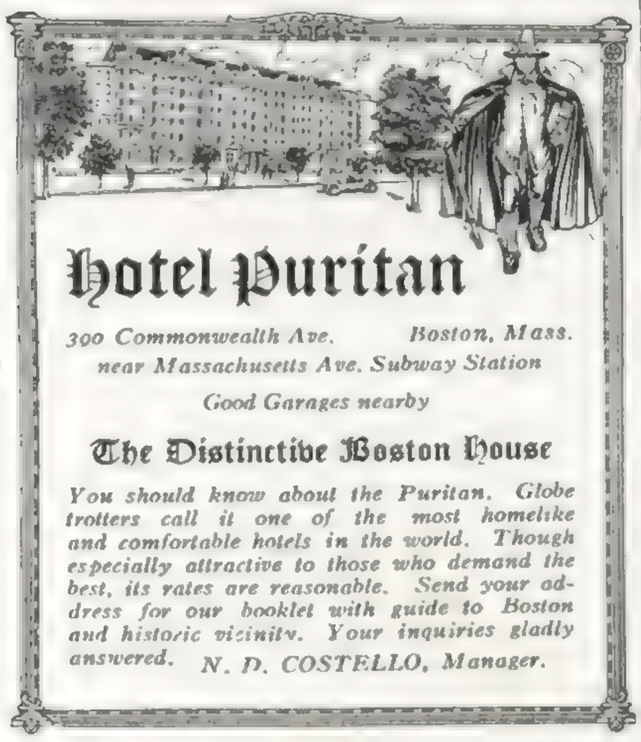


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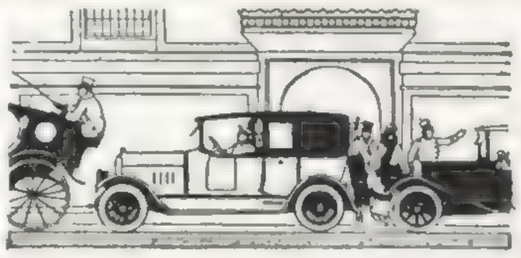
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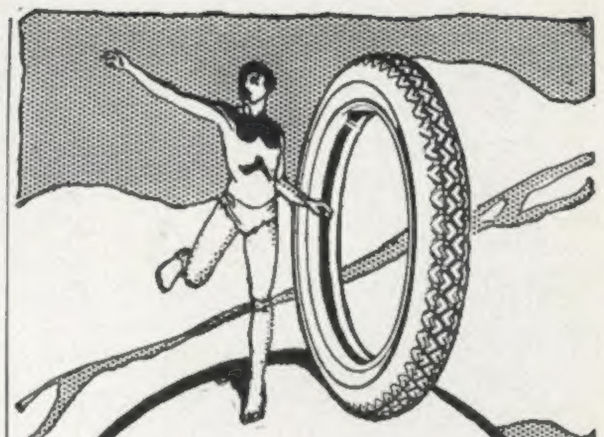
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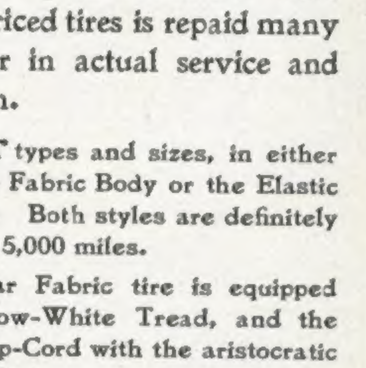
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